

# THE ILLUSTRATED SPORTING & DRAMATIC NEWS

No. 218.—VOL. IX.

SATURDAY, APRIL 6, 1878.

[REGISTERED FOR  
TRANSMISSION ABROAD.]

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MISS ERNSTONE, OF THE HAYMARKET THEATRE.



## RAILWAYS.

## SOUTH WESTERN RAILWAY.

SANDOWN PARK ROYAL ARTILLERY STEEPLECHASES, (ESHER), on SATURDAY, 6th April.

Frequent trains will run from Waterloo, Vauxhall, Hammersmith, Kensington, West Brompton, Chelsea, Battersea, and Clapham Junction Stations to ESHER, returning from ESHER after the Races.

Cheap Trains will run from Waterloo Bridge Station, commencing at 8.0 a.m., until 10.0 a.m. inclusive.

Special Trains from 10.0 a.m. till 1.0 p.m.

Fares from Waterloo, Vauxhall, Hammersmith, Kensington, West Brompton, Chelsea, Battersea, Clapham Junction, by Cheap Trains up to 10.0 a.m.:-

	First Class.	Second Class.	Third Class.
Single Journey .....	2s. 3d.	1s. 9d.	1s. 2d.
Return Tickets .....	3s. 6d.	2s. 4d.	2s. 0d.

The same Fares will be charged from ESHER after 5.30 p.m.

Fares by Special Trains from 10.0 a.m. to 1.0 p.m.:-

	First Class.	Second Class.
Single Journey .....	2s. 6d.	2s. 0d.
Return Tickets .....	4s. 0d.	3s. 6d.

These Fares will also be charged from ESHER after the Races up to 5.30 p.m.

Passengers holding Cheap Return Tickets cannot return till after 5.30 p.m. Trains leave Kensington for Clapham Junction (calling at Chelsea five minutes later) at 8.20, 8.48, 9.12, 9.35, 10.15, 11.17, 11.48 a.m., 12.15 and 12.46 p.m., in connection with Trains to ESHER.

Tickets may be procured at the West End Office, 30, Regent-street, Piccadilly Circus; Messrs. Pratt and Barbrook, 28, Conduit-street, W.; Golden Cross, Charing Cross; Exeter Buildings, Arthur-street-west, E.C.; and at the Waterloo Bridge, Vauxhall, Clapham Junction, and Kensington (Addison Road) Stations.

## LONDON AND NORTH-WESTERN RAILWAY.

NORTHAMPTON SPRING RACES, APRIL 9th and 10th.

EXPRESS TRAINS, at ORDINARY FARES, will leave Euston Station at 9.0 and 10.10 a.m. for Northampton; returning each evening at 5.50 p.m.

On each of the race days a CHEAP EXCURSION will also leave Euston Station at 9.15 a.m., Broad Street 8.40 a.m., Mansion House 8.43 a.m., Kensington 9.9 a.m., and other Stations for Northampton; returning therefrom each evening at 5.50 p.m.

For fares and full particulars, see bills.

G. FINDLAY.

Chief Traffic Manager's Office, Euston Station, London, March, 1878.

## MIDLAND RAILWAY.

NORTHAMPTON SPRING RACES.

EXPRESS TRAINS leave LONDON (St. Pancras) for NORTHAMPTON at 10.0 a.m., reaching Northampton at 12.0 noon, and Northampton for London at 6.50 p.m., reaching St. Pancras at 8.55 p.m.

On Tuesday and Wednesday, April 9th and 10th, 1878, a Special Fast Train for Northampton, by the Midland Company's direct route, via Bedford, will run each day as under:-

	a.m.		a.m.
Victoria (L. C. and D.) .....	8.32	King's-cross (Met.).....	9.30
Moorgate-street .....	9.22	St. Pancras .....	9.35
Aldersgate-street .....	9.24	Camden-road .....	9.35
Farringdon-street .....	9.26	Kentish Town .....	9.40
Northampton, arrive about 11.25 a.m.			

Northampton, arrive about 11.25 a.m.

Passengers will also be booked to Northampton by this train at Ordinary Single Journey and Return Fares.

The Return Train will leave Northampton at 6.0 p.m. each day, and the tickets will be available to return by this train, and on the day of issue only.

Derby, March, 1878.

JAMES ALLPORT, General Manager.

## MANCHESTER SHEFFIELD AND LINCOLNSHIRE RAILWAY.

STEEPLECHASES AT BROCKLESBY.

On WEDNESDAY, 10th April, Cheap Tickets to HABRO' will be issued from HULL (Corporation Pier) by the Packets leaving at 8.0 and 10.50 a.m.

Fares to Habro' and back. First-class, 3s.; Third-class, 1s. 6d.

The Tickets will be available for returning on the day of issue only, by the Trains leaving Habro' at 5.5, 8.10, and 8.55 p.m.

On WEDNESDAY, 10th April, Cheap Excursion Trains will leave the undermentioned Stations for HABRO'.

Stations.	a.m.	a.m.	p.m.	p.m.	1st Class.	3rd Class.
Cleethorpes .....	dep. 8.35	10.45	12.20	—	—	—
Grimby Docks .....	8.45	10.55	12.30	1.15	2s.	1s.
Town .....	8.55	11.0	12.40	1.30	—	—
Habro' .....	arr. 9.15	11.20	1.0	1.45	—	—

Returning from HABRO' at 5.0, 7.14, 7.25, 8.5, or 9.5 p.m. the same day only.

R. G. UNDERDOWN, General Manager.

London-road Station, Manchester, March, 1878.

## GREAT WESTERN RAILWAY.

WARWICK RACES, APRIL 11th and 12th.

ORDINARY TRAINS leave PADDDINGTON for LEAMINGTON and WARWICK at 5.50, 7.0, and 10.0 a.m., and 12.50, 3.30, 5.0, and 6.30 p.m., and return at frequent intervals daily.

On THURSDAY, April 11th, a SPECIAL TRAIN for WARWICK will leave PADDDINGTON immediately in front of the 10.0 a.m. train calling at OXFORD and LEAMINGTON, only reaching Warwick about 12.45 p.m., and will return from Warwick at 5.30 and Leamington at 5.40 p.m., on Friday, April 12th, for Paddington, calling at Oxford, Reading, Slough and Westbourne Park.

For further particulars see handbills.

J. GRIERSON, General Manager.

Paddington Terminus.

## BOMBAY.—ANCHOR LINE.—Direct

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Passengers for the Colony are invited to inspect the fine clipper ships of this line, lying in the South West India Dock, London, and despatched every month, fitted with every convenience for the comfort and safety of passengers.

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"Entire solubility, a delicate

aroma, and a rare concentration

of the purest elements of nutrition,

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DRAWINGS.—THE FOURTEENTH ANNUAL EXHIBITION IS

OPEN DAILY, from 10 till 6. Admission, 1s.; catalogue, 6d.; pictorial

notes, 1s. ROBERT F. McNAIR, Secretary.

## THEATRES.

## THEATRE ROYAL, HAYMARKET.—

Lessee and Manager, Mr. J. B. Buckstone.—Miss NEILSON every Evening.—At 7.30 A FAIR ENCOUNTER. Miss L. Buckstone, and Miss M. Harris. At 8.15, ROMEO AND JULIET. Messrs. Howe, C. Harcourt, Everill, H. Kyrie, D. Fisher, jun., H. Crouch, W. Grisdale, Weathersby, Allbrook, H. Rivers, and H. B. Conway; Miss Neilson, Miss E. Thorne, Miss Harrison, and Miss F. Morelli. Box-office 10 till 5.

## VAUDEVILLE THEATRE.—1040th

Night of OUR BOYS. Every Evening, at 7.30, A WHIRLIGIG; at 8, the most successful comedy, OUR BOYS, written by H. J. Byron, (1040th and following nights). Concluding with A FEARFUL FOG. Supported by Messrs. Farren, Thorne, Garthorne, Bernard, Lestock, Austin, and James; Mesdames Hollingshead, Bishop, Walters, Richards, Larkin, &c. Free list entirely suspended.

N.B.—Boat Race Day, Saturday next, April 13. Morning Performance of "Our Boys" at half-past two.

## PRINCESS'S THEATRE.—Manager, Mr.

Walter Gooch.—Miss HEATH as Jane Shore.—28th Night. In consequence of the enormous success that has attended the revival of W. G. Wills's Drama, JANE SHORE, it will be repeated every Evening for a few weeks longer, with the following exceptional cast: Miss Heath, Messrs. C. Warner, W. Rignold, Howard Russell, &c., Mrs. Alfred Mellon, Mrs. R. Power, &c. Preceded, at seven, by OUT TO NURSE. Mr. Harry Jackson and Miss Marian West. Great Snow Scene (winter by night).

NOTICE.—Due notice will be given of the production of Ross Niel's Play, ELFINELLA.

## ROYALTY THEATRE.—LA MARJOLAINE

for positively 18 nights only in consequence of Miss Kate Santley's provincial tour.—Miss Kate Santley, Lionel Brough, W. H. Fisher, F. Mervin, in their original characters, Aveline, Miss Topsy Venn, supported by Messrs. Beyer, Seymour, Leslie, Miss Minnie Marshall, &c. Preceded at 7.30 by CHERRY BOUNCE. Prices 6d. to £3 3s. Box-office open from 11 till 5 daily.

## GLOBE THEATRE.—Under the Management

of Mr. RIGHTON. Mr. TOOLE in A FOOL AND HIS MONEY, and A NATIONAL QUESTION. Preceded, at 7, by MY WIFE'S OUT. Morning performance this day at 2.30. TOTTLES and A NATURAL QUESTION. Acting Manager, Mr. E. Clifton.

## LYCEUM.—LOUIS XI.—MR. HENRY

IRVING. Every Evening at 8.0; supported by Messrs. Mead, Tyars, Bentley, Clements, Lyons, Archer, Andrews, &c., and Mr. Fernandez; Miss Virginia Francis and Mrs. Chippendale. New scenery by Hawes Craven. Original music by Robert Stoepel. New dresses and appointments. At 7 TURNING THE TABLES. Messrs. R. Lyons, Pinero, &c. The Theatre will be closed April 15th, 16th, 17th, 18th and 19th (Passion Week), reopening Saturday, April, 20th. Lessee and Manager, Mrs. S. F. Bateman.

## DUKE'S THEATRE, HOLBORN, opposite

Chancery-lane.—For Twelve Nights only, EAST LYNNE, with characters by Miss Louise Moodie, Mr. J. D. Beveridge, Mr. Lin Kayne, Mr. J. R. Gibson, Mr. David Honeysett, and an exceptionally strong cast; followed by THE KING AND THE PEASANT; or, CRAMOND BRIG, in which Mr. J. R. Gibson will sustain the character of Jock Howieson, as played by him upwards of 300 nights.—Acting Manager, Mr. E. Chute.

## BRITANNIA THEATRE, Hoxton.—Sole Pro-

prietress, Mrs. S. Lane.—Every Evening at 6.45, THE COBBLER'S DAUGHTER, adapted from the French by Mrs. S. Lane. Messrs. Reynolds, J. B. Howe, Lewis, Towers, Wray; Mdlles. Adams, Bellair, Rayner. Followed by NEW KING RICHARD THE THIRD. Mrs. S. Lane, Mr. Fred. Foster, Miss Pollie Randall, Messrs. Bigwood, Rhyds, Pitt, Hyde; Mdlles. Summers, Pettifer. BLIND MAN'S BUFF. Mr. Newbound, Miss Brewer, Mrs. Newham. Wednesday, the Costermongers' Society's Benefit.

## ROYAL STRAND THEATRE.—Every Eve-

ning at 7, OVER THE WAY at 7.30. Messrs. Wigan, Cox, Marius, Grahame; Mesdames Ada Swanborough, Venne.—At 9.30, DORA AND DIPLOMACY. Messrs. Marius, Penley, Cox; Mesdames Sanger, Venne, &c. And TWO TO ONE.

## ALHAMBRA THEATRE.—THE GRAND

DUCHESS, with the following talented artistes, viz.: Mdlles. C. D'Anka, Rose Lee; Messrs. H. Nordblom, Levens, Power, Kelleher, Hall, and J. D. Stoye. New scenery and dresses. Two entirely new Ballets, arranged by M. Bertrand; music by M. G. Jacobs; principal dancers. Mdlles. Pertoldi, Gilbert, Rose Phillips, Melville Richards; M. Josset, and the whole Corps de Ballet. MONDAY, April 8, and following Evenings (first time here). Prices as usual.—Manager, Mr. Charles Morton.

## NEW GRECIAN THEATRE,

City-road.—Sole Proprietor, Mr. Geo. Conquest. Every evening at 7 o'clock, MARIE JEANNE. Messrs. James, Sennett, Nicholls, Syms, Gillott, Inch, Vincent, Everade. Mesdames Mabel Verner, Victor, Denzil, Read, Ada Conquest, &c. To conclude with the Adelphi Drama GREEN BUSHES, supported by James, Sennett, Nicholls, Birchenough, Inch, Vincent, Everade &c. Mesdames Verner, Victor, Denzil, Read, Osmond, and Ada Conquest. Dancing in the Ball Room every evening at 8 o'clock.—Acting Manager, Mr. G. Conquest, jun.; General Manager, Mr. H. Spry.

## ROYAL COURT THEATRE.—

Lessee and Manager, Mr. HARE. Every Evening, at 8, OLIVIA, a new play in Four Acts, written by W. G. Wills. The principal characters by Miss Ellen Terry, Mrs. Gaster, Murray, Misses Kate Aubrey, Neville, Turtle, Cathcart, Nicholls; Mr. Hermann Vezin, Mr. W. Terriss, Mr. Frank Archer, Mr. R. Cathcart, Mr. Norman Forbes, Mr. Denison, Mr. Franks, &c. New scenery by Messrs. Gordon and Harford.—Box-office hours, 11 to 5. No Fees for Booking. Doors open at 7.30. Carriages ten minutes to eleven.—Acting-Manager, Mr. Huy.

## FOLLY THEATRE.

Proprietor and Manager, Mr. ALEX. HENDERSON.

LES CLOCHES DE CORNEVILLE. Every evening, at 8.15 precisely.

Comic Opera in Three Acts.

Supported by Mesdames Katherine Munroe, Violet Cameron, Beaumont, Messrs. Howson, Shiel Barry, W. J. Hill, &c. Preceded at 7.30 by CRAZED, in which Mr. W. J. Hill will sustain his original character. Musical Director, Mr. E. Solomon. Scenery by Julian Hicks. Acting Manager, Mr. J. C. Scanlan.

BOAT RACE DAY.—SPECIAL MORNING PERFORMANCE OF

LES CLOCHES DE CORNEVILLE, SATURDAY, APRIL 13, sup-

ported by the company of artistes engaged for the provincial tour.

## CRITERION THEATRE.—Lessee and

Manager, Mr. ALEX. HENDERSON.

THE PINK DOMINOS.—ANNIVERSARY.

Mr. Henderson has extreme satisfaction in announcing that THE PINK

DOMINOS has concluded a run of one year, and that its success with the

public continues as great as ever.

Every Evening, at 7.30, the serio-comic drama, in two acts, by John

Oxenford, Esq., entitled THE PORTER'S KNOT, Samson Burr, Mr.

Henry Ashley. At 8.45, THE PINK DOMINOS. Messrs. Charles

Wyndham, Standing, Ashley, A. Harris, Francis, Mesdames Fanny

Josephs, Eastlake, Camille Clermont, M. Davis, E. Bruce.—Acting

Manager, Mr. H. J. Hitchins.

## ST. JAMES'S THEATRE.—Manager, Mr.

Samuel Hayes.—Open for the Season for New and Old Comedies.

Miss Ada Cavendish (her farewell engagement previous to her departure

for America. Supported by a powerful cast. Commence at 8. No fees of

any description.

ST. JAMES'S HALL, Piccadilly.

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THE OLDEST ESTABLISHED, LARGEST, AND ONLY

ACKNOWLEDGED COMPANY IN EUROPE.

Comprising

FORTY ARTISTS OF EMINENCE.

ALL THE YEAR ROUND.

EVERY NIGHT AT EIGHT.

MONDAY, WEDNESDAY, and SATURDAY, at THREE and EIGHT.

Fauteuils, 5s.; Sofa Stalls, 3s.; Area, 2s.; Gallery, 1s. Ladies can retain

their bonnets in all parts of the Hall. No fees. No charge for programmes.

Children in arms will not be admitted.

## EVANS'S CONCERT AND SUPPER ROOMS, COVENT GARDEN.

The CAFE part of these celebrated SUPPER ROOMS is Now Open for the reception of Ladies. The body of the Hall being still reserved exclusively for Gentlemen.

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Evening, specially trained by, and under the direction of

Mr. F. JONGHMANS.

Admission, Two Shillings.

OPEN AT EIGHT. FIRST CHORUS AT 8.30.

SUPPERS AFTER THE THEATRES.

Proprietor ... .. J. B. AMOR

## CRYSTAL PALACE.—Calendar for week end-

ing April 13, 1878:—

Monday, April 8th. Orchestral Concert.

Tuesday, 9th. Play, "OLD HEADS AND YOUNG HEARTS," by

Vaudeville Company. Orchestral Band.

Wednesday, 10th. Operettas, "SPECTRE KNIGHT" and "COX AND

BOX," by Company from Opera Comique.

Thursday, 11th. Play, "OUR BOYS," by Vaudeville Company.

Orchestral Band.

Friday, 12th. Orchestral Band.

Saturday, 13th. Saturday Concert.

Living Marionettes, Professor Golding's Ventriloquial Entertainment,

and Galatea Mystery daily.

Monday to Friday, Admission to Palace One Shilling daily. Saturdays,

Half-a-Crown, or by Season Ticket.

## ROYAL AQUARIUM, WESTMINSTER.

The Royal Aquarium, for variety, novelty, and excellence of enter-

tainments, will this year surpass all other rival establishments.

Doors open at 11. Admission One Shilling.

11 till 1 o'clock and throughout the day, the Chimpanzee, Pongar, the

Secred Monkey, the Abyssinian Snake Charmer, the Royal Punch and

Judy, Cosmographic Views, the Performing Fleas. The Aquarium (finest in

the world), the New Seal Tank, War Sketches of the "Illustrated News"

3.0. First Special Variety Entertainment in Great Hall.

5.30. Zazel the marvellous.

8.0. Second Great Variety Entertainment in the Hall.

10.30. Zazel's second performance.

Benedetti (the sword-swallower), Vol Becquis' Pupils, Ethardo and

Pupils, Beni Zoug Zoug Arabs, Herr Holtum, Huline Brothers, Raynor

Brothers, Dare Brothers. The most extraordinary combination of talent

ever appearing before the public in one day.

AFTERNOON THEATRE, ROYAL AQUARIUM.—NOTICE,

SPECIAL.—THE VICAR OF WAKEFIELD, being an adaptation of

Goldsmith's famous novel, every afternoon at 3, revised and arranged

by A. Wood. The following favourite artistes will appear:—W. Farren

as Mr. Primrose (in which he will introduce the celebrated ballad, "A

Fine Old English Gentleman"), S. Emery as Ephraim Jenkinson, H. B.

Conway as Squire Thornhill, E. F. Edgar as Burchell, F. Day as Moses,

Mrs. Stirling as Mrs. Primrose, Miss Litton as Olivia, Miss Challis as

Hon. Miss Skeggs, Miss Miller, &c.

## THE CANTERBURY.—Twelfth Morning Per-

formance of PLEVNA, and Variety Entertainment, on Saturday,



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THE ILLUSTRATED  
Sporting and Dramatic News.

LONDON, SATURDAY, APRIL 6, 1878.

## CIRCULAR NOTES.

FOR the outspokenness of the London correspondent of the *Newcastle Daily Chronicle* we have always had the greatest admiration. Always refreshing and valuable, it was never more remarkable for those qualities than it is at the present time. This is delicious: "General Ignatieff is as unpopular in Vienna as he is in London. They know his capacity for polite lying as well as it is known here, and possibly that may, to some extent, account for his failures."

THIS, from our New York contemporary, *Puck* (a genuinely funny paper, by the way), is just the least bit rough on the genius for managing a theatre of our old friend Stephen:—"Mr. John S. Clarke is playing a prosperous engagement at the Fifth Avenue Theatre. His *Wellington de Boots* and his *Toodles* are bits of humour that will not soon be forgotten—neither will the extreme weakness of the company now supporting him. The amount of glittering incapability Stephen Fiske can succeed in getting together excels all previous efforts of managerial enterprise."

WE quote, with sincere approval, the following observations of "Gibus," in last week's *Sporting Gazette*:

The public may be trifled with too much. And in taking back the *Ner-do-Well* and re-issuing it under the title of the *Vagabond* Mr. Gilbert has gone a trifle too far. When that piebald editor who, having obtained by unredeemed promises a great number of valuable contributions for a magazine called *Dark Blue*, thought to restore his fortunes and the fortunes of his house by a dramatic triumph, the play fell dead. It was called *The Undergraduate*, and I remember well how cheerfully we sat in our stalls and hissed that most melancholy production. Did Mr. Freund dare to appeal to the public? Did he think of re-writing his trash—of requesting us to reconsider our verdict? Not a bit of it. He set sail for America, much regretted by a large and respectable circle of creditors. We hissed his play, but he had our money. My friend Mr. Edmund Yates brought out, at the little theatre in Tottenham-street, a comedy called *Tame Cats*. At that time I considered (and even now I consider) that *Tame Cats* deserved a better fate. The nonsense of Mr. Yates did not suit the nonsense of Tottenham-street, and the work was withdrawn with bewildering punctuality. Did Mr. Yates seek for his quadrupled the proverbial nine lives? Not at all. He took his beating like a man, and the domesticated pussies are dead and forgotten this many a day. Lord Newry, who is an elegant and accomplished patron of the drama, once wrote a comedy, and actually took a theatre so that there might be no mistake about its production. I solemnly declare that although Lord Newry's *Ecarié* was very sad rubbish indeed, his characters had more of the human in them than have the cynical puppets of Mr. Gilbert. The Town, however, refused to listen to the thing, and his lordship, being a nobleman endowed with more sense than dramatic ability, ceased to play *Ecarié*, and so much the better for his lordship's morals and pockets.

"UNLESS the corps doubled its numbers in six months, he should say that Hampstead did not do its duty to its country." So spoke Mr. Reginald Prance, who wore the uniform of an ex-captain, at the annual meeting of the Third Middlesex (Hampstead) Volunteers. "There are 40,000 inhabitants in Hampstead," continued Mr. Prance (we quote from the *Highgate Express*) "and a corps of 150 was not a proper representation of the patriotism of such a place." Without adopting altogether, and applying to unpatriotic Hampstead, the line "bad begins, but worse remains behind," we may point out in the cause of the corps that "the balance showed a debt at the end of 1877 of about £100; but at the present moment the debt was over £200. They would get in £150 from the Government grant, and rent was also coming in; but at the end of the year he dared say they would be £100 in debt unless a good deal came in." This ought not to be, you know. Patriots of the Northern Heights of London must be up and doing. Appealed to in the fervid language of a Prance

(who appears in public in the uniform of an ex-captain) they must respond in a manner befitting the wealth and valour of the district. If the foot of the Third Middlesex is to be maintained on its native heath, the purse-strings of the wealthy dwellers in the near and remote vicinities of Jack Straw's Castle will have to be loosened forthwith.

In their anxiety to be first in the field, and to furnish more information on the subject than their rivals, certain of our contemporaries have this year carried their observations on the works intended for the exhibition of the Royal Academy to the point little short of ridiculous. And the mischief of the business is equally marked. To read the gush which has recently appeared in this, that, and the other well-informed newspaper one would suppose that M'Gilp, and Terravert, and Cadmium, and the rest of them—all outsiders—were as sure of having their pictures accepted and hung in good places as so many R.A.'s and Associates. "M'Gilp will send," "Terravert will contribute," and "Cadmium will exhibit" are phrases that have lately been far too common for the true interests of British Art. As a matter of fact—it seems absurd to have to repeat the information at this advanced period of the Academy's history—only R.A.'s, A.R.A.'s, and a few members of Foreign Academies, not more than half a dozen, have the right to exhibit works in the galleries at Burlington House. Be the work never so meritorious, so that it is the effort of an outsider, the Council can if they please order it to be ruthlessly consigned to the cellars there to await its removal by the chagrined artist. Into the question of the justice or injustice of the edicts of the Council, general or particular, it were idle to enter now. It is a large question, and would, exhaustively and temperately argued, probably reveal facts tending to raise the Academy to a much higher position in the estimation of the inconsiderate public than it occupies at present. The censors of the most independent and, in its way, most powerful corporation in England decline to admit that any good can come out of such a Nazareth. We think there can—and does, but it is a matter that defies desultory treatment. We are troubled for the moment in behalf of a number of doubtless very deserving artists, whose names have been trumpeted forth in the daily and weekly press as exhibitors at the Academy. Will they be exhibitors? And, suppose they are not? We leave these pregnant questions to be answered by those whom they obviously most concern.

IN the course of an action which was brought, in the Common Pleas, before Lord Coleridge and a special jury, by Mr. Ralph Harrison, newspaper proprietor, against Mitchell and Co., advertising agents, some amusingly naïve answers were made to the cross-examining counsel by the plaintiff. His action, we should remark, was brought to recover damages for an alleged misrepresentation by the defendants of the value of the *Marylebone Mercury*, of which, in consequence, the plaintiff became the purchaser:—

The plaintiff said he had written to Mr. Albert Grant, asking him to authorise Mr. Johnson to take £450 or £500 for the paper, and promising him his political support in the borough, but this he explained by saying that the *Marylebone Mercury* was at that time a Conservative paper.

Mr. Clarke—Is it a Conservative paper now?

The Plaintiff—I decline to answer that.

Lord Coleridge—Then we may take it that it is not (laughter).

The Plaintiff—It is now independent as regards politics, and I may say it is so described in "Mitchell's Newspaper Press Directory."

Lord Coleridge—You did not enlist your services on the side of Mr. Grant, when, I suppose, it would not have been independent, and as you did not it is independent (laughter).

AT this important period in the history of Europe every scrap of news which reaches London from the Continent is naturally devoured with ferocious avidity. Such a scrap as this, for example,—a *morçeau* from Paris, conveyed to us by means of the submarine telegraph—"It is remarked at the Vatican that the ex-Empress Eugénie has taken no notice of the new Pope." Suppose—mind, we go no further than to say suppose—the new Pope, cut to the quick by the silent scorn or indifference of the ex-Empress Eugénie, absolutely declines to take any notice of her? Eh? what then?—The mind shrinks appalled from the vision which such a dreadful conjecture raises. In other words, we give it up.

AT a crowded meeting of Middlesex Good Templars' District Lodge, held recently, the Rev. J. Fletcher, district counsellor, presiding, it was unanimously resolved, on the motion of the Rev. E. Schnadhorst, seconded by Mr. Ramsey, "That this District Lodge deeply regrets to hear of the loss of Her Majesty's Ship Eurydice, with nearly all hands, on Sunday last, and especially laments the loss of a whole lodge of 'Good Templars, the 'Decoy Bird,' and it hereby desires to express its condolence with the relatives of all the abstainers on board." So much good will the condolence of this district lodge do those unfortunate relatives that the expression in such gratuitously empty form might just as well have been spared. When the members of the Middlesex Good Templars' District Lodge have subscribed handsomely to the Eurydice Relief Fund we shall believe in the sincerity of their condolence "with the relatives of all the abstainers on board."

## AN AFTERNOON AT WORMWOOD SCRUBS.

THE old order changeth and giveth place to the new. What was Wormwood—or Wormholt—Scrubs is now, if you please, Hurlingham. It is true that Mr. Warner lures his clients from kittles, at the Welsh Harp, on to pigeon-shooting of the highest (and blue-rockiest) class—witness the frequent appearances of the late lamented Claimant there; but Hurlingham (the Wormwood Scrubs of the new order) holds sway to-day. Whether or not Mr. Frost had Capt. Patton or Mr. Cholmondeley Pennell in his eye when he made his clever sketches we cannot say, but it will be admitted by those who best know the various phases of the sport, that he has given a vivid picture of such a tournament of doves (to quote the Premier) as may be seen any working-day in the season in 1878.

## THE SCRIMMAGE IN THE GRAND NATIONAL.

THERE always is a scrimmage. The course itself, persons who have walked over it will tell you, is easy enough; but, owing to an invariably crowded field, there is generally some "grief"—not, happily, like that which proved fatal to poor George Ede (Mr. Edwards) some years since, but—"grief." Last week's Grand National produced the worst field and the most patched-up winner that have been seen at Aintree for many a day. It also produced, as those who were present on the bleak course or who perused the chronicles of the chase are aware, a scrimmage. To Mr. Sturgess' vivid representation of that episode we have much pleasure in drawing our readers' attention.

## MISS ERNSTONE.

THIS talented young lady has, owing to the indisposition of Miss Neilson, been enabled to prove her right to a place in the first rank of English actresses. Her Pauline and Juliet are emphatically high-class performances, as those playgoers who had the good fortune to see her in those parts well know. Miss Ernstone, after an apprenticeship in her art of a thorough character, first won the approval of a London audience at the Charing Cross Theatre, then under the management of Mr. Field, in a piece written by Mr. Cheltenham, entitled, we believe, *Edenvale*. We then find her at the Olympic, gradually but surely winning her way in the profession as an actress of refined emotional parts. The assistance she rendered to the production of *The Two Orphans* and *The New Magdalen* respectively, will not soon be forgotten. It was perfect. From the moment she appeared in *The Two Orphans* she took a place on the London stage, which every succeeding appearance on her part has more than confirmed. She has an Australian reputation. At the antipodes she is known for her picturesquely sympathetic impersonation of *Joan of Arc*. Miss Ernstone is now fairly in the front rank of her profession; the time is not far distant when she will have to be recognised as one of the best actresses, in the highest line of the legitimate, on the English stage. In closing what we fear is an inadequate notice of Miss Ernstone's brief but triumphant career, we have to state that the portrait of her on the front page of this impression is from a photograph by the London Stereoscopic Company.

## "LES MISERABLES."

THE last great dramatic event in Paris was the production of a dramatic version of Victor Hugo's famous story, *Les Misérables*, written by his son, the late M. Charles Hugo. It is now playing at the Porte St. Martin, and on the first night created a profound sensation. Crowded as it is with characters and incidents, it would be impossible to give any adequate idea of its story in the space we have this week at our disposal. It occupies five hours to tell it on the stage, and when first produced in Brussels in its author's lifetime was considerably longer.

We have only to refer to it here with respect to the double page of sketches we now produce. Our drawing follows step by step the career of Jean Valjean, through its tragical and touching stages, the wretched convict, fallen by misfortune, and whom the sublime charity of the Bishop Myriel snatches away from evil.

Here he is, returned from prison, and spurned by everybody. The good clergyman gives him a shelter, and receives him at his own table. Jean Valjean repays his kindness by robbing him. Arrested, M. Myriel again saves him. He carries off the little Gervais; then, seized with remorse, is suddenly changed, and becomes the honest M. Madeleine, who acquires a fortune by his industry, and becomes mayor of that part of the country which he has enriched. It is now that he meets, you know under what circumstances, Fantine, that unfortunate woman, whose wretched life has entailed upon her the burden of maternity. M. Madeleine will pay his debt to M. Myriel, who has torn him away. Vagabond has been arrested under his name. Will he allow him to be convicted? No. He repairs to Arras, and denounces himself before the whole bench. Arrested, he escapes, runs to the house of the Thénardiers, and carries off Cosette. Panting for breath, he reaches at last the Convent of Picpus, where he hopes to gain his safety. In the centre of this series of pictures, executed by a skilful hand, our artist has placed the principal characters of the drama. First, Jean Valjean, in his double character of robber and honest man. Then M. Myriel, below whom is the agent of police, Javert. Then come the Thénardiers, husband and wife. Sister Simplice, some portraits of lesser importance, then the little Cosette, and immediately at her side Fantine, the mother, who, seriously ill, dies of grief and the shock when Javert arrests in her presence M. Madeleine, who has just promised to save her child. She considers her really lost now. Then, as it is said in her song, "A quoi fin la toile achetée à la ville?" Farewell to all the joys of her sex.

L'enfant n'est plus là, madame, qu'en faire?

Faites-en un drap pour m'ensevelir.

Nous achèterons de bien belles choses

En nous promenant le long des faubourgs.

Les bluets sont bleus, les roses sont roses,

Les bluets sont bleus, j'aime mes amours.

NEXT week's issue of THE ILLUSTRATED SPORTING AND DRAMATIC NEWS will contain a portrait of Fusilier, the celebrated Canadian steeplechaser, by J. Sturgess.—Mr. Rutland Barrington as Dr. Daly in *The Sorcerer*, by Matt Stretch.—The Rival Crews: A Sketch from the Towing-path, by A. B. Frost.—A Scene from *Olivia*, at the Court Theatre, by D. H. Friston.—Portrait of Mdle. Fechter—Musical Composers: John Stainer, Mus. Doc.—Sketches by Our Captious Critic.—Bear-Hunting in Russia.—An Academy for Stage Dancing—Henry IV. at Fontainebleau, &c.

DURING the sudden storm experienced on Sunday week, several shipwrecks took place on our coasts, and the lifeboats of the National Lifeboat Institution were instrumental in doing good service. The schooner *Heroine*, of Dartmouth, was running for the harbour at Appledore, in Devon, when she was completely enveloped by some dense snow squalls, and on their clearing away she was found to have been driven on the South Tail Bank, where she was surrounded by broken water. The Appledore No. 1 Lifeboat was quickly launched, and saved the crew of the vessel from an almost certain death. The Broadstairs lifeboat and the Ramsgate harbour steamer Vulcan and lifeboat Bradford proceeded to the assistance of the brigantine Florida, of Christiania, which had gone on the Goodwin Sands, and after some hours' exertion they got the disabled vessel off the sands and into harbour. The schooner *Velocity*, of Nefyn, was in distress in Porthdinllaen Bay, North Wales, when the National lifeboat George Moore was launched, and succeeded in rescuing the crew of three men. The last-named lifeboat had only been on its station about six months; its expense was defrayed from a fund raised amongst the employés of Messrs. Copestake, Hughes, Crampton, and Co. (late Messrs. Copestake, Moore, and Co.), to provide a lifeboat to be called the "George Moore," in memory of their late respected employer, the well-known philanthropist,





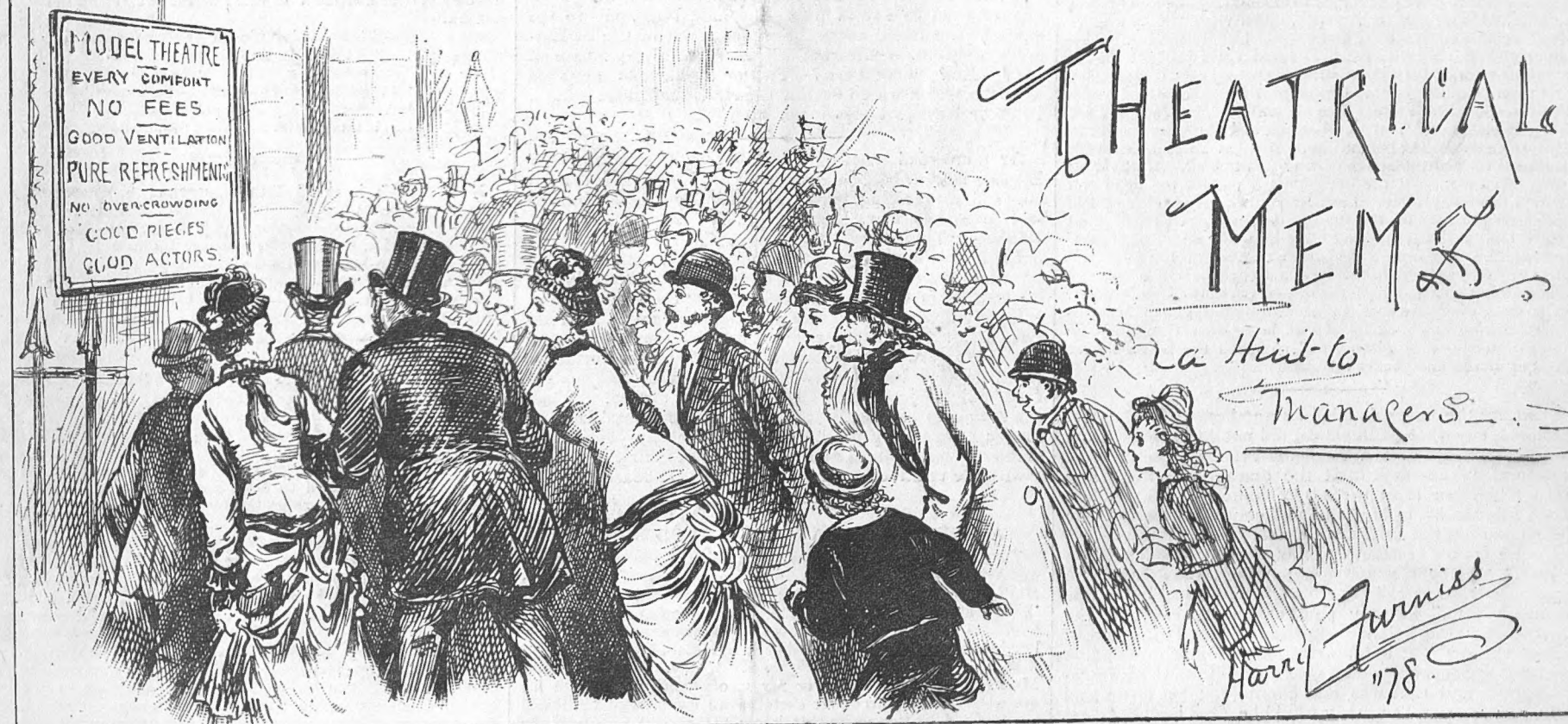
"PAPER" IN THE STALLS



Pleasant for Paternfamilias.



Cause and Effect.





## MUSIC.

## ROYAL ITALIAN OPERA.

ON Tuesday last the opening performance of the present season at the Royal Italian Opera was given, and attracted a large and fashionable audience. The opera was *Un Ballo in Maschera*, and the cast included Madame Saar (Amalia), Mdlle. Ghiotti (Ulrica), Mdlle. Smerschi (the Page), Signor Gayarre (Riccardo), Signor Graziani (Renato), and Signori Capponi and Sclara as the conspirators-in-chief. The representation was not so good as we have been accustomed to. Madame Saar has neither the freshness of voice nor the youthfulness of appearance requisite in the impersonation of the lovely Amalia. She sang in good style, and her performance was that of a well-trained and experienced artiste, but was devoid of charm. Mdlle. Ghiotti worked conscientiously, both in her singing and in her acting, but the quality of her high notes was not agreeable, and her low notes were wanting in the sonorous richness which is found in the voice of Madame Scalchi, her predecessor in the part. Mdlle. Smerschi took the part in which Mdlle. Bianchi has long been popular, and sang her two songs successfully. She has a remarkably fine soprano voice, but unfortunately does not always sing in tune. Some allowance should be made for her first appearance in an unfamiliar character, and perhaps her intonation may be more correct the next time she represents the Page. Defective intonation is frequently involuntary, but if continually exhibited must be fatal to success. Signor Gayarre returns to us in full possession of the fine qualities which ensured his success last year. His voice, free from tremolo, penetrating, and sympathetic, was heard with enjoyment, both in his solos and in concerted music, but its quality was at times injured by forcing on high notes. Signor Graziani was in splendid voice, and sang as effectively as ever. The charming quality of his upper notes—produced in the purest Italian style—was manifested in the pathetic aria “Eri tu?” and in many other instances, and his method of vocalisation afforded a valuable lesson to modern barytones, who are apt to injure their voices by singing high notes “open,” instead of effecting a change of tone-production considerably within the limits of the chest-voice. The minor parts were well filled. The *mise en scène* was superb, and in the famous scene of the masked ball the great resources of the Royal Italian Opera were revealed with the customary splendour. In this scene Mdlle. Girod made her reappearance, as agile and graceful as ever, and the evolutions of the ballet-dancers were capitally executed. The choristers are a numerous body of singers, possessing fine voices, and their choral singing merited hearty approbation. The band, led by Mr. Carrodus, proved to be of first-rate quality, and the varied orchestration was skilfully interpreted. The representation was ably conducted by Signor Vianesi, who was loudly applauded when he took his seat in the orchestra to conduct the National Anthem, which was sung by the choristers previous to the opera.

Mdlle. Emma Sarda was announced to make her début on Thursday last in *La Sonnambula*. This evening that popular favourite, Mdlle. Zare Thalberg, is to make her reappearance as Zerlina in *Fra Diavolo*.

## HER MAJESTY'S OPERA.

MR. MAPLESON'S prospectus of the ensuing Italian Opera season at Her Majesty's Theatre is full of interest for the musical public, to whom it affords a prospect of abundant enjoyment. The season will commence on Saturday, April 20th, and will last

thirty nights. After the first week operas will be given every Monday, Tuesday, Thursday, and Saturday. The terms of subscription are the same as those of last season, and the intention, at one time announced, of giving operas at reduced prices, and with regulations as to dress and hours of commencement similar to those which existed during the successful autumnal season last



MR. JOSEPH MAAS OF THE CARL ROSA OPERA COMPANY.

year, appears to have been abandoned. The fact is, so large and costly a company has been engaged that a return to high prices and a fashionable subscription-list was unavoidable. Whether a less expensive company and lower prices of admission would have ensured more profitable results is a question which need not now be discussed. Her Majesty's Opera reverts to ancient traditions, and no pains have been spared to provide attractions which should render the coming season worthy of its predecessors and of the locality.

The list of sopranos is headed by the name of Madame Etelka Gerster, who since her successes at Her Majesty's Opera last season has had a brilliant career in Russia and Germany, and may be expected to return to us with her many fine qualities developed and matured. To quote the prospectus, she has “achieved such signal success

on the Continent, that her reappearance will be awaited with interest; Mr. Mapleson, therefore, feels he can rely upon the public endorsement of this great artiste's unrivalled abilities.” Mdles. Marimon, Salla, Valleria, Imogene, Robiati, Crosmond, Parodi, and Bauermeister are re-engaged, and Mdle. Minnie Hauk will return to us after an absence of several years, during which she has gained a high reputation on the Continent, and is said to have become a vocalist of the highest rank. Mdle. Mathilde Wilde, a “dramatic” *primà donna* of whom report speaks highly, will make her first appearance, either as Valentina in *Les Huguenots*, or as Donna Anna in *Il Don Giovanni*. Mdles. Collini, Christofani, and Stella-Faustina will also make first appearances in England, and the list of sopranos closes with the name of Madame Eugenia Pappenheim, a “dramatic” *primà donna* who has made a brilliant career in Italian Opera in the United States. The list of mezzo-sopranos and contraltos includes the names of Mdle. Belocca, Miss Cummings, a young English *débutante*, who possesses an exceptionally fine contralto voice, and Madame Trebelli, the most popular of operatic contraltos—in herself a tower of strength for any musical undertaking. The tenors are headed by Signor Fancelli, whose aid is invaluable. Signori Bettini, Runcio, Talbo, Thomas, Grazzi, and Rinaldini are also re-engaged, and Signor Campanini will make his reappearance after an absence of two years. Signor Marini, the able “robust” tenor, late of the Royal Italian Opera, transfers his services to Her Majesty's Opera, and Signor Masini will make his first appearance in the stage in this country. This artist will be remembered in connection with the first performance in England of Verdi's “Requiem.” He was selected by Verdi as the executant of the principal tenor music in that work, and has also gained a distinguished position as an operatic tenor. Of the barytones and basses engaged last season, Signori Rota, Del Puente, Galassi, Franceschi, and Foli will again appear. Signor Roveri and M. Thierry are announced to make first appearances, and Signor Ordinas will make “his first appearance at Her Majesty's Theatre.” This gentleman's name appears also in the list of artistes engaged at the Royal Italian Opera this season. He has publicly protested against the announcement of his name by Mr. Gye, and probably there will be litigation respecting priority of contract. To the ballet special attention has apparently been devoted. Three principal dancers, Mdles. Cavalazzi, Cerale, and Bartoletti will make first appearances, in addition to Mdles. Müller, Monti, Lily, and the accomplished directress of the ballet, Madame Katti Lanner. M. Sainton resumes his post as first violin soloist and leader, Mr. Willing will render valuable service as organist, and other important departments will be equally well filled. The most important post of all, that of conductor, will again be occupied by Sir Michael Costa, whose name is a guarantee for conscientious and masterly execution of the various works which will be produced under his direction.

Respecting the repertory of the season, full particulars are given. The names of twenty-three operas are mentioned, with complete casts of the characters. The only complete novelty is the late Georges Bizet's “Carmen,” with Mdle. Minnie Hauk, Madame Trebelli, Signor Campanini, and Signor Del Puente in the principal parts. Verdi's tragic opera, “La Forza del Destino,” will be revived, with additions and alterations recently made by the composer. Marchetti's “Ruy Blas,” produced last November, will be repeated. Gounod's delightful pastoral opera, “Mirella,” will be revived, and the remaining nineteen operas are amongst the most popular and attractive to be found.

It will be observed that Madame Christine Nilsson, Signor Tamberlick, and M. Faure are no longer attached to the company. Their places are occupied by no less than twelve new-



SCENE FROM THE FOURTH ACT OF “LOUIS XI.” AT THE LYCEUM THEATRE.



comers, many of them artistes of the highest reputation; and with the large and powerful company secured by Mr. Mapleson, there seems little reason to doubt that the ensuing season of Her Majesty's Opera will be brilliantly successful.

#### SACRED HARMONIC SOCIETY.

MR. G. A. MACFARREN'S noble oratorio *St. John the Baptist* was repeated last week by the Sacred Harmonic Society at Exeter Hall. It is a work which becomes more enjoyable at every repetition, and is already placed by the common consent of all qualified judges in the same category as the sacred works of Mendelssohn and Spohr. Since Mendelssohn's *Elijah* was produced, we had no oratorio fit to be placed beside that superb work until *St. John the Baptist* made its appearance, and the Sacred Harmonic Society does honour to itself in continuing to pay recognition to the work of the greatest representative composer among our contemporaries. The principal artistes were Mesdames Sherrington and Patey, Mr. Shakespeare, and Mr. Santley. Mr. Edward Lloyd had been engaged as principal tenor, but owing to his indisposition his place was taken at short notice by Mr. Shakespeare, who discharged his task in the finished and masterly style to which his admirers are accustomed. The other eminent artists above-named were fully equal to their duties, and Mrs. Patey's solo was deservedly encored. The choruses were well sung, but the tenors of the Sacred Harmonic Society are almost too powerful for the sopranos. Sir Michael Costa conducted the oratorio with his customary skill, and the audience were enthusiastic in their applause. A call was made for Mr. Macfarren, who rose from his stall and bowed his acknowledgments.

#### MR. JOSEPH MAAS.

WE have recently had the pleasure of chronicling the successes made by Mr. Joseph Maas, the first tenor of the Carl Rosa Opera Company; and with his portrait, which we have the pleasure of publishing this week, we are happy to be able to give some biographical particulars which will prove interesting to our musical readers. Mr. Maas was born at Dartford, Kent, 30th January, 1849. As a child he possessed a remarkably high soprano voice, and his musical education was begun at the age of eight years, under the instruction of the late Mr. J. L. Hopkins, at that time organist of Rochester Cathedral, and was subsequently continued under the guidance of the present organist of Rochester Cathedral, Mr. John Hopkins. The youthful student sang in the choir of the cathedral until he attained the age of 15. Among his contemporaries in the choir were the present organist of Westminster Abbey, Dr. John Bridge; and Dr. Philip Armes, of York. Mr. Maas afterwards held an appointment from the War Office, as clerk in the Pay Department of the 1st Depot Battalion at Chatham, which appointment he resigned in the year 1869, for the sake of prosecuting his musical studies. His voice had changed to a tenor, and its qualities were such as to encourage favourable expectations of his future success as a vocalist. He favoured some time in Italy, and studied vocalisation under Signor Gallieri and Signor Giovanni Corsi, the celebrated barytone of La Scala, Milan. His first appearance in England after his return from Italy took place at one of Mr. Henry Leslie's concerts at St. James's Hall, Feb. 9, 1871. He acted as substitute for Mr. Sims Reeves (who was suddenly indisposed) and made a great success, being several times called back to the platform. He was soon afterwards engaged by Mr. Dion Boucicault for the part of Babil in *Babil and Riqui*, at Covent Garden Theatre, and immediately after the termination of the season there was engaged as principal tenor of the Kellogg English Opera Company in America, then about to commence its first tour of the United States, Canada, and California. He has been principal tenor of that company during the last four seasons, and has also been successful in oratorio, singing with the late Mlle. Titiens and other first-rate artists. His reappearance in England was made on the 2nd of March, 1878, when he took the chief tenor part, Gontar de l'Ancre, in Ignaz Brüll's opera, *The Golden Cross*. On this occasion he had scanty chances of displaying his best powers to advantage, but the fine quality of his voice and the finished style of his vocalisation were at once apparent, and he made the chief success of the opera. The favourable opinions formed of him by the principal critics were speedily confirmed and enhanced by his admirable singing as Faust, and his Thaddeus in *The Bohemian Girl* was no less successful.

Mr. Maas has entirely conquered the tendency to sing "throatily" which four years back interfered with his success. His production of voice is excellent; free from tremolo, bright and resonant, without any forcing. His phrasing and intonation are equally good, and there are few tenor vocalists whose singing is more delightful. Without resorting to falsetto, he attains high notes with ease, and his mezzo-voice strongly recalls that of Giuglini. The return of this gifted artist is a subject of congratulation amongst English lovers of music.

#### THE CRUSADERS.

OUR picture, which is very suggestive of Christian doings of no very Christian-like character, is from a painting by W. Gersona.

WE have had our attention drawn to an ingenious improvement in pipes recently patented by Messrs. Bevis and Day, of Red Lion-square. The aim of the novelty, which is extremely simple, is to abolish the old-fashioned troublesome screw, and supply its place by a joint, firmer, more durable, less corrosive, and perfectly air-tight, one that can be connected or disconnected instantaneously in the dark if necessary. As far as we have been able to judge the contrivance embraces all the advantages claimed for it by the inventors.

It is only fair that we should correct the error whereby we credited the London Stereoscopic Company with producing a photograph of Miss Ida Hertz from which we last week engraved our front page portrait. It was produced by Messrs. Window and Grove, of Baker-street.

SIXTEEN members of the Gun Club shot for the Optional Sweepstakes on Saturday at six birds each, the club giving the winner a £20 cup. As only one competitor, Mr. Freke, killed six birds, he was declared the winner of the cup and £29 of the optional fund. A second optional, with seventeen competitors, was also shot for, and this was won by Mr. Wallace killing six birds in succession. Some sweepstakes followed, the winners being Captain Sydney, Mr. C. O. Clark, Sir George Hector Leith, and Mr. Queensgate. The proceedings were brought to a close with a double-rise sweepstakes, which Lord Stormont carried off by stopping three birds out of four, and defeating six other competitors. The weather being extremely cold and cheerless the new pavilion was thoroughly appreciated.—There was a large company of sportsmen at Shepherd's-bush ground on Tuesday, and for the principal event—the Tuesday Cup, valued at £50, added to a £3 sweepstakes, at seven birds each—there were eighteen shooters, Lord Stormont eventually winning after a tie with Mr. C. Kerr, whom he defeated at the eighth round.

#### THE DRAMA.

Messrs. Conquest and Pettitt's romantic drama, *Bound to Succeed; or, A Leaf from a Captain's Log*, first produced on the opening of the New Grecian Theatre in October last, was revived at the Surrey on Saturday night with marked success. *Bound to Succeed*, from its sensational character and the dramatic and stirring incidents with which it abounds, possesses all the elements to render it popular and acceptable to a Surrey audience. The dramatic interest arises from the nefarious scheme, at first attended with success, but eventually defeated, of an Australian adventurer, Randal Headstone, who compels a relative who is in his power, to personate the widow of one Edward Fitzgerald (supposed to have died abroad), in order to gain possession of the latter's property. The piece is commendably acted and admirably put upon the stage, a realistic scene in the second act, representing one of the large docks on the Thames crowded with shipping, being highly effective. Mr. A. C. Lilly gave full effect to the villainy of the adventurer Headstone, in which he was ably seconded by Miss Adelaide Ross as the pretended widow, and by Mr. McIntyre as his other accomplice, Sundry; Mr. Sidney and Miss Annie Bentley enacted with care and intelligence the parts of the missing Edward Fitzgerald and his betrothed, Mabel Burton. The comic elements were humorously supported by Henry Taylor, as the Cockney Wobblers, and Mr. A. Williams as the begging-letter impostor, Fullalove. Douglas Jerrold's nautical drama, *Black-Eyed Susan*, still continues on the bills so that Mr. Holland provides a most attractive programme for his patrons.

Monday last *The Pink Dominoes* reached its first anniversary at the Criterion, where it has been uninterruptedly represented for twelve months, and still continues to draw crowded houses.

At the Alhambra, Mr. Constance Loseby has replaced Madame Selina Dolaro as Clairette in *Madame Angot*, during the week. This opera-bouffe will be succeeded by a revival of Offenbach's *Grand Duchess* next week.

The Philharmonic Theatre has remained closed since Saturday week, for the rehearsals and extensive preparations for the production of *Le Petit Duc*.

The dramatic performances under the direction of Messrs. James and Thorne this week comprised *London Assurance* on Tuesday, supported, in addition to the Vaudeville company, by Messrs. W. H. Stephens, Horace Wigan, Charles Warner, and Miss Carlotta Addison. *The Road to Ruin*, another Vaudeville success, was selected for Thursday, and Boucicault's play of *Old Heads and Young Hearts* is announced for Tuesday next.

To-day's morning performances will be limited to *Diplomacy* at the Prince of Wales's; *Totiles* and *A National Question* at the Globe; and *The Vicar of Wakefield* at the Aquarium Theatre. In addition to the usual Saturday afternoon entertainments of the German Reeds, Maskelyne and Cooke, Moore and Burgess Minstrels, and *Pleura*, &c., at the Canterbury, Messrs. Turquand and Pelham will also give their Dramatic and Mimetic Recitals at the Egyptian Hall Drawing Room this afternoon.

To-night Mr. Byron's new burlesque, *Il Sonnambulo and Lively Little Alessio*, will be produced at the Gaiety (Miss Farren, Miss Vaughan, Miss Amalia, and Messrs. Terry, Royce, and Soutar in the principal characters); and *La Belle Hélène* will give place at the Royalty to a reproduction of *La Marjolaine*, which is to be revived for three weeks only, as at the expiration of that period Miss Kate Santley goes on a provincial tour, and soon after Miss Fowler undertakes the management of the theatre.

*La Fille de Madame Angot* will be replaced at the Alhambra on Monday next by a revival of *The Grand Duchess*.

The amateur pantomime, *Forty Thieves*, will be repeated at the Gaiety on the afternoon of Wednesday next, the 10th inst., in aid of the "Eurydice Fund." This will be the last matinée at the Gaiety till Easter.

Next Saturday, the 13th inst. (the day of the Boat Race), there will be special morning performances of *Our Boys* at the Vaudeville, and of *Les Cloches de Corneville* at the Folly.

#### HAYMARKET THEATRE.

The *Lady of Lyons* was replaced at the Haymarket by *Romeo and Juliet* on Saturday night, when Miss Neilson, having recovered from the severe indisposition which necessitated her relinquishing the part of Pauline to Miss Ernstone during the preceding evenings of the week, re-appeared as Juliet, decidedly the most finished of her Shaksperian impersonations. Excellent as was Miss Neilson's interpretation of this character when she last enacted it here two years ago, experience and constant study have matured and added many new beauties to it, especially in the earlier scenes. The poetry, refinement, and tenderness of her love scenes with Romeo are only surpassed by the exquisite rendering of the famous balcony interview. To these were fairly contrasted the alternate anxiety, pettishness, and coaxing her old nurse. But it was in the chamber scene, just before taking the sleeping potion, Juliet conjures up the imaginary horrors of the chamber-house, that Miss Neilson achieved her greatest triumph by the increased intensity of the tragic power she displayed, and which received deserved recognition by the crowded audience, who recalled the actress twice before the curtain. Miss Neilson is well supported in the leading characters. Mr. Conway is again the Romeo, and has also commendably improved his interpretation, exhibiting more earnestness and less monotony than formerly. The impressive speeches of Friar Lawrence were delivered with full effect by Mr. Howe, and there is no better Mercutio than Mr. Charles Harcourt. Miss E. Thorne enacted the part of the Nurse with the traditional quaintness and amusing humour, and Messrs. Kyle, Everall, and D. Fisher, jun., were adequate representatives respectively of Paris, Peter, and the Apothecary.

#### AQUARIUM THEATRE.

Mr. Tom Taylor's dramatised version of *The Vicar of Wakefield* (originally produced at the Strand Theatre, in 1850, when under the management of the late Mr. William Farren, who then sustained the part of the Vicar) was revived at the Aquarium Theatre with a remarkably efficient cast, which was moreover noteworthy from the circumstance that the representatives now, of Dr. and Mrs. Primrose (Mr. William Farren and Mrs. Stirling) were the son Moses and daughter Olivia, of twenty-eight years ago. The play, which has undergone some trifling revision and alteration, principally in the third act, by Mr. A. Wood, follows pretty closely the incidents of Goldsmith's widely-known novel—of course necessarily compressed, but skilfully connected and strung together. The interpretation of the play was, as we have already intimated, excellent throughout. Mr. W. Farren's Doctor Primrose was an admirable performance, characteristically calm and dignified, lacking neither the required genial humour, quiet in its indication, nor intensity of feeling and pathos, both of which were artistically displayed—first in the opening scene, whilst anxiously watching the rescue from peril of his daughter Sophia by Mr. Burchell, and his sinking on his knees in prayer when he sees she has been saved. Then on his discovery of Olivia's flight and his subsequent meeting her at the inn, and, finally, in the prison scene, Mr. Farren's emotional acting was very fine, and was heartily recognised by the audience. In the first act Mr. Farren introduced the song of "The Fine Old English Gentleman," and although his voice is

not very musical, the plaintive expression with which he rendered the third stanza was most touching, whilst the allusion in the final verse to the readiness to fight if necessary aroused quite an outburst of enthusiastic applause and a call for its repetition. Mrs. Stirling brought all her highly-finished art in portraying the strange compound of homely sense and weakness of good Mrs. Primrose, so anxious about the dignity of the family. Miss Litton again greatly added to her recent triumphs in high comedy by her thoroughly excellent impersonation of Olivia. Her natural grace and refinement rendered her portrayal of the earlier phases of the character an easy and congenial task; but her powers of emotional and pathetic expression were as fully equal for the more touching situations, and completely moved the sympathies of all. Ephraim Jenkinson is exactly suited to the style of Mr. S. Emery, who played the character with appropriate rough unctious and humour, and in the fair episodes was especially amusing. Mr. Conway looked well, and, with the exception of a little too much swagger in the earlier scenes, acted with studied care and intelligence as Thornhill. His best display was in the famous discussion with Moses, whom he bewilders by his avalanche of hard words and jumble of scientific terms, ending with his declining to supply his opponent with "arguments as well as intellect." Mr. Edgar adequately represented Mr. Burchell (the disguised Sir William Thornhill). Mr. Philip Day, Mr. Fawn, and Mr. Barsby did all that was possible in their assumptions of Moses, Chaplin, and Farmer Flamborough; and Miss D. Adams as Sophia, Miss Miller as Lady Blarney, and Miss E. Challis as the hon. Miss Skeggs lent efficient aid in a thoroughly good *ensemble*. The revival was followed with enchainment interest from beginning to end, and was received throughout with unmitigable approval.

#### COURT THEATRE.

A more signal triumph for author, manager, artistes, and all concerned has not been witnessed for a long time than that which attended the production of Mr. W. G. Wills' new play *Olivia* at the Court Theatre, on Saturday night. Founded upon, and exclusively confined to, a leading incident in Goldsmith's novel, the flight from her happy home of Olivia with the profligate young Squire Thornhill, and its sad consequences, the new play so far resembles the dramatic version of "The Vicar of Wakefield" revived a few hours previously at the Aquarium Theatre, but beyond this the difference is as wide as can be conceived. By his skilful and graceful treatment of the selected materials, and the introduction of some new and ingeniously designed devices in perfect harmony with the original, Mr. Wills' *Olivia*, while intensely dramatic and tenderly sympathetic, becomes, like the author's *Charles I.*, an idyllic poem, only pastoral in character instead of heroic. The first of the four acts into which the play is divided takes place in the Vicarage garden, a charmingly arranged scene, where the Vicar's family and friends are assembled in the open air to celebrate the silver wedding of Dr. and Mrs. Primrose. The village-school children sing a carol, accompanied by the rustic band, in honour of their pastor. All are radiant and happy; Sophia in the attentions of her admirer, Mr. Burchell; Moses makes coy advances to little Polly Flamborough; the Vicar at the congratulations and good wishes of his parishioners, and Mrs. Primrose in the prospect of the young Squire Thornhill marrying her daughter Olivia, who alone is restless and uneasy, until her lover makes his appearance and joins in the festivity. The act ends with the news imparted by Flamborough that the Vicar is ruined through the absconding of the merchant to whom he had entrusted all his savings. The next act, in the Vicarage parlour, is full of interesting incidents. Saddened but resigned at his reverse of fortune, the Vicar calmly makes out the inventory of his goods and chattels for disposal, but is terribly troubled in his mind by a dream he has had, foreboding further misfortune. The home is to be broken up, and the family scattered. Olivia is to leave the next morning to become companion to a lady in York. At this crisis the Squire visits the Vicarage, and persuades Olivia, after much hesitation on her part, to elope with him that very night. Olivia takes a tearful farewell of her father, mother, and sister and brothers, and retires to her chamber, and, after a pretty domestic picture of the Vicar seated in the chimney corner to enjoy his evening pipe, while a favourite trio is sung, to the accompaniment of the old-fashioned harpsichord, by Burchell, Moses, and Sophia, the act ends with the discovery of the flight of Olivia, and the prostrate despair of her father. The third act—the most exciting and dramatic of all—takes place at the Old Dragon Inn, where Thornhill and Olivia are staying, the latter happy as the wife, as she believes, of the Squire, but yearning once more to see her dear home and loved kindred, and after much entreaty, gains Thornhill's consent to her doing so. Here ensues a succession of exciting scenes, so intensely dramatic, and so powerfully acted by Miss Ellen Terry and Messrs. Hermann Vezin, Terris, and Archer as to evoke shouts of unanimous applause—more genuine and enthusiastic than is often heard in a theatre. Thornhill, grown tired of his toy, and scarcely concealing his coldness and indifference, acquaints Olivia with the deceit he has practised upon her—that she is not his wife, the marriage being a sham. Olivia, at first aghast, will not credit her ears—will not believe Thornhill to be the perfidious villain he proclaims himself to be—but gradually awakening to the truth, the dire despair of the injured woman, and the revulsion of feeling from devoted love to scorn and hatred of her betrayer, were unsurpassably portrayed by Miss Terry, who achieved a further triumph by the instantaneous impulse, evidently the spontaneous outburst of an indignant and outraged woman, with which she repelled Thornhill on his approaching to console her. No sooner has she retired, than Burchell appears, and taxes Thornhill with his perfidious conduct, and announces himself as the delinquent's uncle, Sir William Thornhill. Then comes in the broken-hearted Vicar, and a deeply touching scene occurs between father and daughter, which ends the act. In the fourth act the Vicar returns home with Olivia, who is pardoned by all, and it is proved that her marriage was valid after all. The young Squire is repentant, and received as the husband of Olivia. Sir William pairs off with Sophia, and peace and tranquillity once more reign in the vicarage. A more graceful and tender play than *Olivia* has not been produced for a very long time, enhanced as it is by the beauty and picturesque character of the scenery, costumes, and general mounting, as well as by the thoroughly refined and artistic interpretation of the characters all round; whilst it would be impossible to praise too highly the powerful acting of Miss Ellen Terry, as the heroine Olivia; of Mr. Hermann Vezin, as Dr. Primrose; the careful and intelligent impersonation of Squire Thornhill by Mr. Terris, or the Burchell of Mr. Archer. Mrs. Gaston Murray as the comely Mrs. Primrose, and Miss Kate Aubrey as the gentle Sophia were in every way efficient; and Messrs. R. Cathcart (Farmer Flamborough), Norman Forbes (Moses), and Denison (Leigh) were also good in their respective assumptions.

A TOILET GEM.—"Golden Star" Bay Leaf Water, unrivalled as a Toilet Water for its delightful and remarkably delicate aromatic odour. The pleasures and benefits of a bath are increased wonderfully by the addition of a small quantity of it. Extraordinary tonic properties are conceded to it for the nervous and those suffering from headache or fatigue. Buy only the "Golden Star" Bay Leaf Water, which name is registered for protection. Sold by all chemists and perfumers, Depot 114 and 116, Southampton-row, London.—[ADVT.]



OPERATIC CELEBRITIES.

WE this week add to our gallery of operatic celebrities five portraits.

VIRGINIA DE BLASIS

was born in Marseilles in 1804, and died in 1838, at Florence, where her monument, by Pampaloni, is a very conspicuous adornment of the church of Sante Croce, the Westminster Abbey of Florence, where amongst other splendid monuments of high renown are those of Galileo, Michael Angelo, Dante, and Alfieri. On the occasion of her public funeral the church was crowded with spectators, many being persons of the highest rank, and a magnificent choral service was performed, the orchestra being led by Signor Biagi. As singer and actress, Virginia de Blasis held the highest rank, and contemporary records speak in the highest terms of her personal character. When a child she was trained to appear upon the stage as a dancer, but her beautiful soprano voice and the taste she displayed for music altered the intention of her parents, and when ten years old her education as a vocalist commenced. She made her first appearance when fifteen years of age at Piacenza, in Italy, in the *Sposa Fedele* of Pacini, and was highly successful, and she afterwards proceeded to Ferrara, Ravenna, and Verona, sustaining in the last-named city, with excellent effect, the characters of Fidone, Palmira, and Gabriella. At Padua, Vicenza, Bergamo, and Brescia, Turin, Genoa, and Rome, she commanded brilliant receptions, and, delighted with her success, accepted in the latter city an engagement for Paris, where she became a performer of great popularity on the boards of the Italian Opera, particularly distinguishing herself in such operas as *Semiramide*, *Otello*, the *Barbiere*, *Matilda di Shabran*, the *Gazza Ladra*, and especially in the *Vestale* of Spontini, and in *Norma*. In the latter character she delighted a London audience at the King's Theatre in 1837. The London critics were loud in her praise, some comparing her dramatic power to that of Mrs. Siddons; and she also won general praise from them in *Semiramide*, *Desdemona*, *Anna Bolena*, *Alaide*, *Matilde*, *Ninetta*, *Caterina de Guisa*, *La Pastorella*, and *Scaramuccia*. In the *Gazza Ladra* her reception appears to have been a very extraordinary one, her acting displaying a depth of feeling and power of dramatic expression which created one of the greatest sensations ever witnessed in a London theatre. Before leaving England she made a brief tour through a few of the principal provincial towns, and performed in both Ireland and Scotland. In London she sang on several occasions in the English language. In 1838 she again visited London, where the opera of *Matilda di Shabran* was revived after a long banishment, to give her an opportunity of appearing in the difficult part of Matilda. She also revived the nearly forgotten opera of *Beatrice di Tenda*, which was the last opera in which this accomplished, young, and beautiful cantatrice sung. Portraits of Virginia de Blasis abound in canvas marble stone metal, every kind of material, one of the best known being that in the Academy of Music at Bologna.

MICHAEL KELLY

was the son of a Dublin wine-merchant, who displayed his love of music at a very early age, and was at once placed under the care of able instructors. Rauzzini, when engaged at the Rotunda in Dublin, heard the boy perform, and after giving him some lessons, persuaded his father to send him to Naples, where at the age of sixteen Michael received lessons from the celebrated composer Fineroli. After singing in various theatres in Italy he made his appearance at Vienna, where he was very flatteringly noticed by the Emperor Joseph II. He became on very intimate and friendly terms with Mozart, and performed in some of the great maestro's operas on their first production. He made his first appearance in London in 1787, at Drury Lane Theatre, in the opera of *Lionel and Clarissa*, in which he won high favour. He was for many years musical director of Drury Lane, and afterwards became stage-manager at the King's Theatre (the Royal Italian Opera House), and also musical director of the famous "little theatre in the Haymarket." There are numerous anecdotes extant of Kelly, some of which are extremely amusing, and his "Reminiscences" contain a large number of them. Upon none of these will the space at our disposal permit us to dwell.

GRETRY,

the composer of the historic *Richard Cœur de Lion* and many other famous French operas, whose rise from a sphere of life amongst the humblest to a position which made him the glory of Paris, if not of Europe, as a musical composer, next claims passing notice as an addition to our portrait gallery of Operatic Celebrities. Mr. Crowest, in his "Musical Anecdotes" (published by Bentley), gives some very entertaining anecdotes of the early life of Grétry. When four years old the song of a kettle full of boiling water so delighted him that, after dancing to it, he proceeded to investigations for discovering the source of these pleasant little sounds, and getting upon a stool to peep into the kettle, pulled it over, and nearly scalded himself to death. Both Grétry and his love of musical sounds, however, survived the accident. The desire to be a musician, growing with his growth, haunted him in boyhood so constantly that the day of his first communion was looked forward to with earnest longing, for although his parents were too poor to aid his desire, he had been taught to believe that on that occasion whatever he prayed for God would give, and the good little lad was going to ask with all his heart that God would make him a musician. After the communion service was performed it happened that Grétry wanted to investigate the source of varied sounds sent forth by the great bells of St. Denis—another kettle investigation. In the belfry a huge rafter becoming displaced, fell, and stretched Master Grétry apparently lifeless. One of the ringers ran to procure him extreme unction, and presently the boy was so far recovered that, to the astonishment of all present, he was able to sit up, and when they pointed to the huge beam and spoke of the miracle his escape was, the poor little white-faced suffering fellow said, with a sweet smile of quick delight, "Yes, God intends me to be a musician!" The boy's faith in what he believed to be God's promise, thus strongly evinced, was not the only evidence of a devout and reverent spirit in the future great composer. Crowest tells how the lad, in consequence of a clock stopping, once arrived too late for matins and was punished. This disgrace affected the sensitive boy so deeply that in the intensity of his anxiety to avoid it he could not sleep in his bed, but must needs rise and go through frost and snow to finish his night's rest in the church porch. There, crouching from the icy wind and drifting sleet or snow, he would warm his numbed fingers with the candle in his lantern, and at last sleep tranquilly, for he knew that the door of the church could not be opened without awakening him. Passing over the various features of his deeply-interesting career, and all the dangers he experienced and the horrors he witnessed during the French Revolution, we leave Grétry with one more anecdote. It was originally told in 1852 by the composer and author Berlioz on the occasion of his marriage, and we quote it from "Ella's Musical Sketches" (Reeves and Co.). "On New Year's Day it was the custom of the Emperor to receive the congratulations of the most distinguished men of science, literature, and art in France. On the first visit of Grétry, Napoleon (who had no partiality for French music) affected not to know him, and thus abruptly accosted him, 'Who are

you?' 'Grétry, Sire.' On the next visit of Grétry, the Emperor again interrogated him, 'Who are you?' Feeling rather humiliated, Grétry replied, after a short silence, 'Grétry, Sire.' The third year that the composer of *Richard Cœur de Lion* presented himself at the Tuilleries, the Emperor again asked, 'Who are you?' 'Helas! toujours Grétry, Sire!'"

(To be concluded in our next.)

MUSICAL AND DRAMATIC GOSSIP.

LONDON AND SUBURBAN.—The Royalty will be opened by Miss Fowler on May 1.—Mr. R. C. Carton and Miss Compton (Mrs. Carton) are engaged for *As the Law Declares* at the St. James's.—Mr. Phelps continues very ill.—Mr. Luigi Lablache, says the *Hornet*, goes to the St. James's.—Mr. John Clarke will shortly take a benefit.—Miss Nellie Phillips has left the Gaiety.—Gondinet's *Le Chat* is being adapted for the Strand by Mr. Burnand.—Mr. Burnand is also dramatising one of Thackeray's stories for the Gaiety.—A new burlesque on *La Sonnambula* has been prepared for this house by Mr. H. J. Byron.—Mr. H. B. Conway has accepted an engagement for the Prince of Wales's Theatre.—The Strand Theatre will again receive Miss Maria Jones.—Miss Marion West now plays Miss Fanny Leslie's part at the Princess's, the latter lady (Mrs. W. Gooch) being unwell.—A contemporary, speaking of Mrs. Rousby's recent fall from her horse while acting Joan of Arc at the Standard, says the ill-natured have made unfair use of it by saying "She has fallen off in her acting."—Miss Blanche Henri has been engaged for the Prince of Wales's Theatre.—A new burlesque is in preparation at the Globe.—Mr. Charles Sugden is engaged for the Adelphi.—Mr. Holland, of the Surrey Theatre, has started a subscription for the benefit of those who suffered serious losses in the burning-down of the Elephant and Castle Theatre.—At Steinway Hall, Lower Seymour-street, Mr. Ernest Durham's Second Piano-forte Recital took place on Wednesday afternoon, April 3rd.—A contemporary states that Mrs. Lane, of the Britannia, will appear as the "New Richard the Third."—Harry Paulton and Emma Chambers are engaged for the Philharmonic.—*As the Law Declares* and *A Brave Wife* are the titles of plays which Mr. Tom Taylor and Paul Merritt are preparing for the Olympic; and Mr. Charles Reade is announced to be adapting an entirely original play from "Andria," from which *A Brave Wife* was adapted.—The action brought by Mr. Frederick Chatterton, manager of Drury Lane Theatre, and Mr. Benjamin Webster, manager of the Adelphi Theatre, as assignees of an English drama called *The Wandering Jew*, which had been translated or adapted from the French, against Mr. Cave, the lessee of the Marylebone Theatre, for infringing their copyright by representing another English drama bearing the same title and containing certain scenes alleged to have been copied from the plaintiffs' adaptation, was recently brought before the Court of Appeal. It may be remembered that Lord Coleridge found that two scenes or points of the drama of the defendant had been taken from the plaintiffs' drama without recourse to either the French novel or the French drama, originals common to the dramas of both plaintiffs and defendant, but that the drama of the defendant was not, save in these respects, a copy from or a colourable imitation of the drama of the plaintiffs; and he directed a verdict to be entered for the defendant, assessing the damages, if the court should think that the verdict should be entered for the plaintiffs, at 40s. A rule nisi having been obtained by the plaintiffs, the Common Pleas Division unanimously discharged it, on the ground that the two points copied were neither material nor "substantial" parts of the plaintiffs' play, and that unless there was a taking of such material or substantial parts there was no infringement of the copyright, notwithstanding the part taken might be an appreciable one. That decision was unanimously affirmed by the Court of Appeal. Their lordships affirmed the decisions of the courts below, and dismissed the appeal with costs.—We shall shortly have amongst actors in London, from America, probably in June, Henry E. Abbey, W. H. Crane, J. C. Williamson, H. G. French, and W. J. Florence.—Mr. Edwin Holland gave his annual *matinée musicale* on Thursday, March 28, at 40, Bedford-square, in which he was assisted by several well-known artists, among whom were Madame Odoardo Barri, Miss Cora Stuart, Miss Helen d'Alton, Mr. Barton McGuckin, Mr. Maybrick, Mr. Walter Clifford, and some of Mr. Holland's advanced pupils. It was numerously and fashionably attended. Signori Romilli and Barri were the conductors.

FOREIGN.—According to an American contemporary, Miss Clara Louise Kellogg told a reporter in St. Louis: "You may say, if you please, that there never will be any truth in any reported engagement of Miss Clara Louise Kellogg to marry anybody. I am in love with myself, and I do not think I shall ever get married." She continued: "I have one noble ambition which I intend to accomplish before I die, if possible, and that is the establishment in New York of a Conservatory of Music to which young American girls can go to have their voices tried, and if found worthy, at which they can receive a musical education without having to go abroad for it."—Madame Florence Rice (Ricca) has arrived in America from England. The lady only came to meet her family, but agreed to appear at a concert on the 30th of March.—Miss Kellogg, the *prima donna*, after her recent benefit in Chicago a few evenings ago, sent many of the handsome floral tributes presented to her to the hospital for women and children. The deed was inspired by a kindly, womanly thought for the sick and suffering, and may be accepted by others elsewhere as an admirable example.—At Wallack's Theatre, New York, Mr. Wallack has revived *London Assurance*, and with nearly the cast that it had two years ago.—Maggie Mitchell plays Mignon at the New York Standard Theatre. The management have set the piece with new and handsome scenery.—Since the New York Aquarium was opened, some seventeen months ago, it has not been favoured with such extensive public patronage as during the stay of the Broncho horses and the trained dogs and goats now there.—At Gilmore's Garden (N.Y.), Dockrill's Circus and Sanger's Menagerie are performing.—Master Wood, the "boy actor," who has recently created some kind of sensation, has retired from Booth's.—Rice and Goodwin's burlesque of *Evangeline* was performed at the Grand Opera House, New York, this week. The principal actors are Geo. S. Knight, Sol Smith Russell, Vennie Clancey.—The right of James C. Duff to represent Geo. Fawcett Rowe's version of *The Exiles* at the Broadway Theatre has been sustained by the courts. It promises to have a long run in New York.—American appreciation of the fun made by Robson and Crane in *Our Bachelors*, at the Park Theatre, is undiminished.

[We are obliged to hold over our Provincial Gossip.]

ACCORDING to official statistics of sport in Austria, there were killed or captured during the year ending the 31st of December, 1876, 54 bears (37 in Galicia), 10 lynxes (5 in Galicia), 233 wolves (167 in Galicia), 23,606 foxes (tell it not in Leicestershire!), 7,113 martens, 9,327 polecats, 550 otters, 5,390 wild cats and weasels, and 2,426 badgers. Similar havoc seems to have been made with the winged creation: 261 eagles, 916 owls, 66,925 kites, falcons, and sparrow-hawks, and 12,411 crows having fallen victims during the same period. Galicia, Bohemia, and Lower Austria are the best hunting grounds of the empire.

CHESS.

ANSWERS TO CORRESPONDENTS.

S. W. E., J. H. B., G. R. D., AND L. H.—Accept our thanks for your games.  
J. B.—It was not Mr. McDermott (there is no person of that name a member of the City Club), but Mr. McDonnell, who proposed the health of Messrs. Bird, Blackburn, and Potter, at the City Dinner.  
R. B. F.—The gentleman referred to, we are happy to state, is still alive and therefore has not yet been canonized.

SOLUTION OF PROBLEM NO. 175.

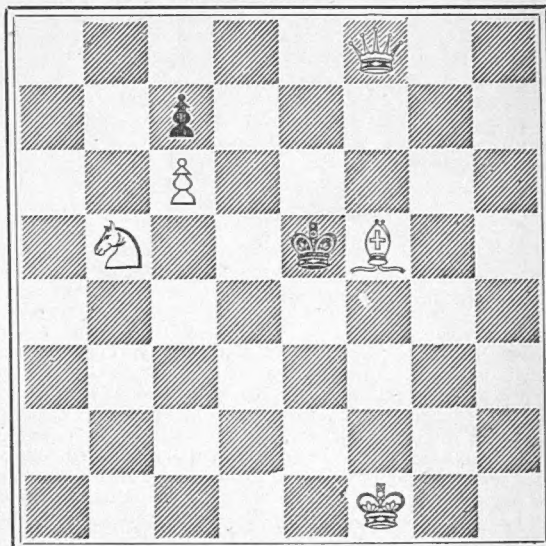
- |                      |                 |
|----------------------|-----------------|
| WHITE.               | BLACK.          |
| 1. B to Q B 4        | 1. P to Q 4 (a) |
| 2. Q to Q B 7 (ch)   | 2. K to K 5     |
|                      | or              |
|                      | 2. K to B 4     |
| 3. Q to K B 4 mate   |                 |
| (a) if 1. P to K B 4 |                 |
| 2. Q to K 7 mate     |                 |

THE following fine problem is taken from Mr. Bird's new work on Chess which will be published next week:—

PROBLEM NO. 183.

By A. P. BARNES, of New York.

BLACK.



WHITE.

White to play and mate in three moves.

CHESS IN LONDON.

A VERY interesting game lately played at Simpson's Divan, between Mr. H. E. Bird and the Rev. S. W. Earnshaw.

[King's Gambit declined.]

- | WHITE.<br>(Mr. Bird) | BLACK.<br>(Mr. Earnshaw) | WHITE.<br>(Mr. Bird)           | BLACK.<br>(Mr. Earnshaw) |
|----------------------|--------------------------|--------------------------------|--------------------------|
| 1. P to K 4          | P to K 4                 | 21. Q takes R P (ch) K to Q sq | K to K 2                 |
| 2. P to K B 4        | B to B 4 (a)             | 22. Q to R 8 (ch)              | Q to R 4                 |
| 3. Kt to K B 3       | P to Q 3                 | 23. Q to R 4                   | Q to R 4                 |
| 4. P to B 3          | B to K Kt 5              | 24. K to K B sq                | Q takes P (ch)           |
| 5. P to Q 4 (b)      | B takes Kt               | 25. K to K sq                  | P takes P                |
| 6. P takes B         | Q to R 5 (ch)            | 26. K to B 2                   | Q to R 4                 |
| 7. K to K 2          | P takes P                | 27. K to K R 3 (e)             | Q to R 5 (ch)            |
| 8. P takes P         | B to Kt 3                | 28. K takes P                  | K to K 4 (ch) (f)        |
| 9. B to K 3          | Kt to Q B 3              | 29. K to K 2                   | Q to Kt 5 (ch)           |
| 10. Kt to Q B 3      | Castles                  | 30. K to Q 2                   | Q to Kt 7 (ch)           |
| 11. Kt to Q 5        | K Kt to K 2              | 31. K to R 3                   | K to Q K sq              |
| 12. Kt takes B (ch)  | R P takes Kt             | 32. Q to K 5                   | Q to K 5                 |
| 13. P to Q 5         | Kt to Q Kt sq            | 33. K R to Q sq                | K to Q Kt sq             |
| 14. R to Q B sq      | Kt to Kt 3               | 34. P takes Kt                 | Q takes B (ch)           |
| 15. Q to Q 2         | K R to K sq              | 35. K takes Q                  | R takes Q                |
| 16. B takes P        | Kt to R 3 (c)            | 36. P takes P (ch)             | K takes P                |
| 17. B to K 3         | P to K B 4 (d)           | 37. R to Q sq (ch)             | R to Q 4                 |
| 18. K to Q sq        | P takes P                | 38. Q R to K sq                | K to R 3                 |
| 19. B takes Kt       | P takes B                | 39. P to Q Kt 4                | K to Kt 3                |
| 20. Q to R 5         | R to Q 2                 |                                |                          |

The game ought to have been drawn, but was eventually won by White owing to Black making a slip, of which his adversary unkindly availed himself.

- (a) This mode of refusing the gambit is inferior to P to Q 4.  
(b) This move generally produces an exciting and difficult game, but it is not so strong or sound as B to K 2.  
(c) Best; had he played Kt takes B P (ch), White would have taken the Kt with Q, winning a piece.  
(d) A very good and by no means obvious move, that gives Black an immediate advantage.  
(e) If this is White's best resource, and we have failed to discover a better, then his position is utterly defenceless; and all the troubles he has had to endure must be attributed in a large measure to the vagrant disposition of his King, manifested in the very first move made by his majesty.  
(f) Seeing a good move, Mr. Earnshaw was content therewith; but had he carefully examined the position, he must have seen that Q to R 6 (ch) wins the game.

CHESS NEWS.

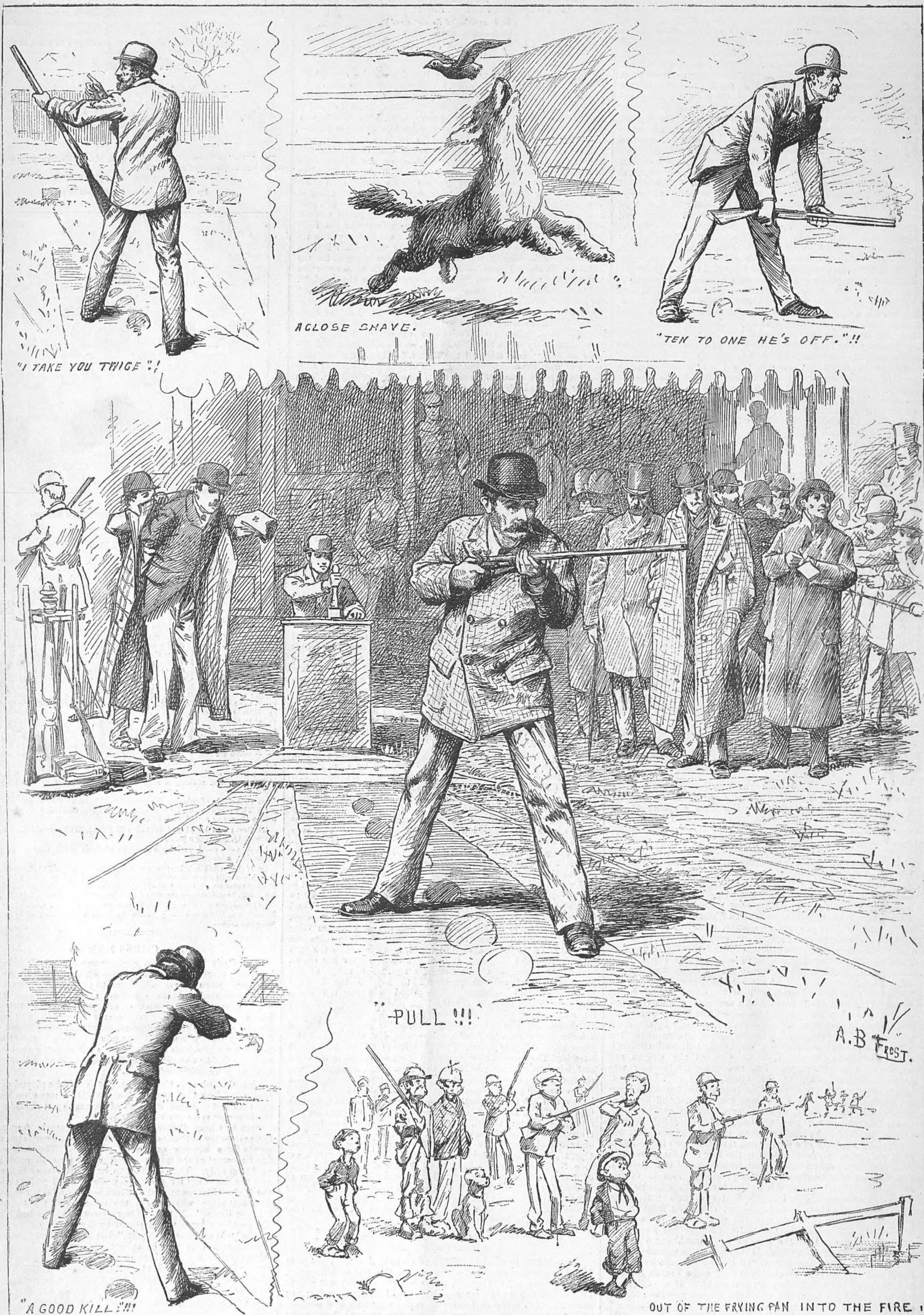
THE Paris Tourney will commence on the 17th of June, and intending competitors must pay the entrance-fee (£4) by the 1st of June. Each player will have to play two games with every other combatant; draws counting as half a game. The first prize, consisting of a work of art presented by the French Government, and a considerable sum of money, will be worth about 6,000fr.; the second prize, about 2,000fr. There will be in the principal tournament four prizes at least. Prizes will also be given for problems and end-games. Full particulars as to the congress can be obtained from M. Camille Morel, honorary secretary, 38, Rue Delaborde, Paris.

The Oxford and Cambridge match will be played at the St. George's Chess Club, 20, King-street, St. James's, on Thursday, the 11th inst. Those desirous of witnessing it should apply to the honorary secretary of the club.

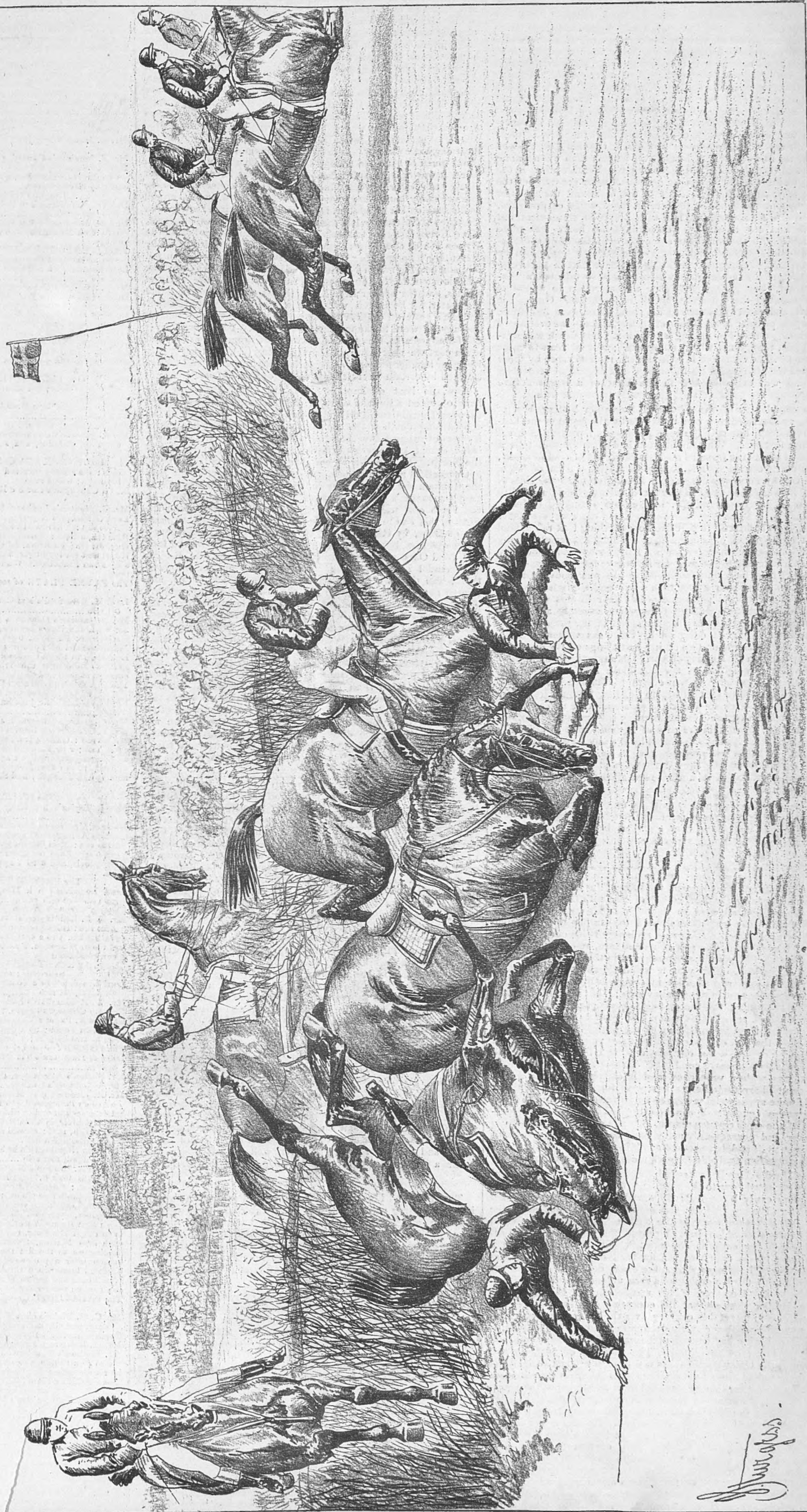
British Chess Problem Association, recently formed under the presidency of Professor Tomlinson, has now completed arrangements for a tourney among its members. The following is a brief abstract of the rules:—Each competitor to send in three problems only. The problems to be two, three, or four movers; and the time limit for their reception is April 30 for residents in the United Kingdom, and a month later for all other competitors. The first prize will be £5, the second £2, the third Miles's "Chess Gems." Various minor prizes will also be given. All the problems pronounced sound by the judges will be published in the "Westminster Papers," but previously to their appearance therein they will be apportioned to the following papers, whose editors are members of the association, namely,—*Illustrated London News*, *ILLUSTRATED SPORTING AND DRAMATIC NEWS*, *Land and Water*, *Chess Players' Chronicle*, &c., &c. Further particulars can be obtained from the honorary secretary, Mr. Paul Taylor, 63, Malvern-road, Dalston, London.

MORE Cures of Coughs, Colds, Tickling in the Throat, and Bronchial Affections by Dr. LOCKE'S PULMONIC WAFERS—"I have had 25 years experience of their good effects." From Mr. Hayland, Chemist, 20, High Ousegate, York. Sold by all druggists at 1s. 1d. and 2s. 6d per box.









THE SCRIMMAGE IN THE GRAND NATIONAL, AT LIVERPOOL.



## TURFIANA.

A SPORTSMAN good and true has been removed from our midst in Captain "Billy" Cooper, whose figure was familiar to all concerned in the many branches of sport, of which he was a practical expositor. Latterly he was better known on the road than either on the turf or in the hunting field; but it may be said of him, parodying a well-known Latin encomium—*omne fere genus ludendi tetigit, et nihil tetigit quod non ornavit*. He was one of the best judges of a yearling that ever went the rounds of the boxes at Middle Park, Cobham, Newmarket, or Doncaster, and his judgment, when expressed, had none of that arrogantly supercilious tone about it which distinguishes the comments of more than one reported *connoisseur* in horseflesh. Captain Cooper loved a horse for its own sake, and was never happier than when among them, and though he did not make any considerable mark in the racing world, the few horses he possessed were generally of the useful sort, and he knew far too much about the interior economy of a racing stable to overtop the bounds of prudence, and thus his horses supplied him with plenty of amusement but caused him no anxiety. But perhaps his heart was more thoroughly with coaching than any other department of sport associated with horseflesh, and he entered most energetically into the recent revival of that pastime, taking an active part in popularising the charming recreation of which he was so talented a "demonstrator," and giving much time and attention to a perfect development of the movement in all its branches. One of the quietest and most unassuming of men, there were few more thoroughly popular in all classes of society, and no one ever heard of his losing a friend or finding an enemy. His death was sudden at last, though not wholly unexpected; and for years to come his name will be cherished in affectionate remembrance by those who had the privilege of his friendship, and in genuine respect by the many who regarded him in the light of a representative sportsman of the good old sort, now rarely to be met with.

The complexion of the City and Suburban betting has, of course, been altered to a certain degree by the result of the Lincoln Handicap, but still the race promises to present its usual attractive features. We take it that Kaleidoscope will take a great deal of ousting from his position nearly at the head of affairs, as it is pretty certain he has been got back to his form of 1876, which was by no means despicable, bearing in mind the class of horses he was called upon to meet, and having especial regard to his form with Petrarch and Co. in the Two Thousand Guineas. Originally very flatteringly handicapped for the race now under discussion, it is difficult to perceive how anything that ran behind him at Lincoln can have more than a remote chance of turning the tables upon the Kussley horse. Rosy Cross ran a good mare on the Carholme, but she may be in reserve for Chester, where her chance is an undeniable one, and we are now convinced that Touchet is better over a mile than a mile and a quarter, even in the face of his Epsom performance last year in this very race. Placida's chance it is difficult to appraise correctly at the present moment, but there can be no doubt of the genuineness of the position at present occupied by the Oaks victress of 1877, and she has done one or two of her best things on the course to be compassed on the last day of April. Many animals apparently very favourably weighted at the first blush look to possess less tempting chances now than previous to the Lincoln running, and it will be well to wait a little to see how things work before committing ourselves to a decided opinion. One thing must be borne in mind, that the Lincoln running is frequently discounted subsequently; though in the case of Kaleidoscope it cannot be said that he was specially favoured by the way in which the race was run. Wadlow will probably have to be looked after again, recent experience having proved that the master mind at Stanton has lost nothing of its ancient reputation for profitably working the oracle.

If any doubt could possibly exist as to the non-expediency of holding two important race meetings in one week at this season of the year, it must have been dispelled by the very poor show forthcoming at Liverpool, and it is certain that the failure cannot be referred to a lack of patronage nor to a want of liberality in the matter of added money. The Royal presence was vouchsafed, and "bonuses" dealt out to the various stakes with no niggard hand, and "yet we were not happy," for we could not help silently comparing the Aintree bill of fare with that provided in Carholme, where all went so smoothly and so well. The real truth of the matter we believe to be, if the murder must out, that the Liverpool *piere de resistance* no longer holds out the attractions it formerly did, as a sort of unique race, and as the medium of collecting all the crack steeplechasers in the kingdom to assist at its celebration. This year was declared on all hands that the competitors were a poor lot in comparison with those which mustered at the post in the "palmy days;" but we are inclined to question the truth of this theory, fully believing that steeplechasers, like flat racers, are quite as many and good as they ever were. The decline, then, in popularity of the Grand National must be referred to the fact of other equally attractive rivals in the same line having caught it up, challenged it, and finally given it the go-by. This is a pretty good proof that we are over-doing these big things with a vengeance, and it cannot be expected that owners will keep their horses in reserve for the Grand National out of mere sentimental reverence for its antiquity, when so many other prizes, equally rich, can be competed for at the commencement of the cross country season. Horses cannot go on running for ever, and consequently many have done something towards paying "xs.," and have retired early in the year, leaving only a small proportion available for such races as the Grand National.

The Hurdle Handicap headed the Liverpool programme, but it only attracted four to the post, and Miss Lizzie only failed to win more easily because Jewitt eased her a trifle too soon, and thus let up Pluton, who was very near pulling the race out of the fire. Matters grew worse in the Sefton Steeplechase, contested only by three, of which Juggler proved the best, owing to Birdcatcher refusing early in the race. Still proceeding on the *diminuendo* scale, only two ran for the Netherton Plate; but as the owners of both were dukes, the event doubtless pleased the flunkies, who think nothing of a race unless the "Upper Ten" engage in it. However, things mended in the Spring Cup, in which Hesper showed that his education over hurdles had not caused him to forget his cunning over the flat, and he beat Lancaster and Winchelsea cleverly enough in Fred Archer's hands, Il Gladiatore having had enough of it some distance from home, and Footstep being overweighted. The meeting of Matador and Cavour in the Union Jack Stakes was interesting, and such stories had been noised abroad with reference to the great improvement made by the latter, that he was backed at 2 to 1 against the young Pero Gomez, who may be heard of in connection with the Derby, as he settled the Middleham colt in quite as easy fashion as did Beauclerc at "old Ebor" in August last. No sooner did Nightingale's number go up for the Molyneux Stakes than he sprang to events, and finally his fanciers were content to lay 5 to 4 on the youngster, who shut up like a knife a distance from home; and Royal, a nice Kingcraft colt of Mr. Snewing's breeding, was returned the winner. The three favourites had it all to themselves in the Payne Plate, but in reverse order to that indicated by their prices—Caramel 1, Deacon 2, and Tribute 3 being the judge's decision; whilst Jacobin rewarded the allegiance of his many friends by winning the National Hunters' Stakes, and it

will be remembered that he was a very disappointing horse to Captain Bastard, who gave a long price for him as a yearling in Mr. Waring's team sold at Cobham in 1875.

The eleventh-hour withdrawal of Liberator and Citizen left us virtually without a champion for the Grand National, and Shifnal had gone so quietly in the market that few were prepared to see him returned the winner, though it was pretty well known that there was a good race in John Nightingale's horse. Whatever chance His Lordship and The Bear might have possessed were effectually destroyed by the vagaries of Tattoo, who floored them at the first fence, thus speedily putting backers out of their misery. Boyne Water ran as disappointingly as did Tassel at Lincoln, and it is clear that he was worked into the position of favourite on the slenderest pretensions, while Jackal once more turned it up in the most emphatic manner. Martha ran uncommonly well, but there is not much of her; and though Pride of Kildare struggled into a place, it was only on sufferance, and we would have been better pleased to see Mr. Garrett Moore on Liberator, concerning whose absence many hard things were deservedly spoken, and Liverpool well sustained her reputation for "dead 'uns," Citizen having been scratched almost at the last moment. Reverting to other events, King Clovis managed to bowl over the uncertain Macadam in the Hylton Plate; and Hesper gave us another taste of his quality by presenting a horse of fair calibre like Pluton with no less than 2st. 6lb, and beating him in a canter for the Prince of Wales's Cup. The ridiculously named Tommy-up-a-Pear-tree secured the Stanton Stakes, and the sooner Lord Lonsdale changes his absurd name the better, for he is well worthy of a more classical appellation, and has gone on improving since his yearling days, when we had a good word to say for him at Bonehill. The other events call for no remarks, being of the "leather and prunella" order; and when next we visit Liverpool in the spring (?), we trust it may be under happier auspices as regards weather, racing, and tactics adopted by certain "scratch-em-alive" owners of horses.

A whole host of hunt, military, and local minor meetings have occupied a limited share of public attention in the interim between Lincoln and Northampton. These are sure signs of the approaching death of the steeple-chasing season, but no special features of interest have been imported into any of the races decided, except, perhaps, at Windsor in the South, and Redcar in the North. At Windsor we saw one of the first of Wild Oats' get successful in the two principal two-year-old races, and thus the Cobham sire has not been long in vindicating the Stud Company's manager's good opinion of him, and the performances of the Faith colt will, in Stock Exchange phraseology, raise the stock of his sire in the market. Faith is an Old Calabar mare out of Duty, by Rifleman, and her stud career has been rather a chequered one, but she seems to have got the right cross at last, and Wild Oats should not lack a full subscription. At Redcar Coromandel II. secured the Two-Year-Old-Plate for Mr. Northern, and this filly is the second produce of The Pearl, and though not built on a large scale, she is full of quality, and has plenty of dash and pace about her. The Windsor Spring Handicap fell to St. Cuthbert, who beat a very moderate lot with consummate ease; and Major Stapylton, who is generally in form at this meeting, took the Welter Handicap with Sundial, a scion of his famous old mare, Princess, who has thrown winners to nearly everything. Another Welter Plate fell to Thoa, and there was a good deal of speculation on the City and Suburban, which bids fair to keep up its reputation as one of the best betting races of the season, and the field promises to be as formidable in quality as in numbers. There is still an absence of all business on the "classic" races of the year, though we are within a month of the decision of the Two Thousand Guineas, but doubtless speculators will soon take the matter in hand, though Beauclerc rather "stops the way," both as regards the Newmarket and Epsom events.

Northampton seems to be making up its leeway rapidly under the direction of so able a pilot as Mr. Neil; and though the Stakes is more likely to re-assume its ancient importance, either as a race attracting high-class handi-cap horses or as a medium for speculation, the meeting generally may be said to have been pulled out of the fire by its present promoters, whose ability in treating such apparently desperate cases is too well known to need comment. The Spencer Plate cannot be profitably discussed at this early period, and may well be left alone until the numbers go up, and it is only in the case of those of Jupiter and Warren Hastings being found among them that we dare to hazard a guess at the result. The Northamptonshire Cup has a good entry, but such animals as Placida, Rosy Cross, and Speculator may be in reserve, and beyond these we must look to such cattle as Plaisant and Ambergris to furnish the winner. The Buccleuch Cup may fall to Colonel Forester's lot, with either of his pair; and in the Althorp Park Stakes *Devotee*, of public performers, may have the foot of her opponents, unless she is withdrawn in favour of the best of Lord Hattington's lot; but the "dark" list is a very formidable one, and it may be that such animals as Tempestas, Rouge Croix, White Poppy, and Blushing Bride will "run up to" their good looks and high promise as yearlings. With the minor handicaps of the second day we would rather not meddle; and in the Great Northamptonshire Stakes we should not look beyond the top-weight, were we sure of his being pulled out; but it may be as well to provide against Hampton's non-appearance, in which case we shall not travel much farther down the list, but take *Rylstone* as our representative, Croxton having most charms for us of the remainder. The Whittlebury Cup may suit Ecossais, but the Acchin Stakes is a puzzle we shall not attempt to disentangle a week before its decision, and the other events may very well be left alone until within a few minutes of the fall of the flag. SKYLARK.

THE Polo and Hunt Ball, to be held at Richmond on the 25th inst., is creating great interest in fashionable circles, as we hear that the lady patronesses and stewards have already received many applications for vouchers from their friends. The members of the International Polo Club, under whose auspices the event takes place, have also applied for larger numbers than usual, and there is every prospect of the "Star and Garter" being honoured with the presence of a brilliant company.

OUR American contemporary, *The Country*, says it is stated that a San Francisco packing-house contemplates starting an extensive canning establishment for the purpose of putting up hares for the Eastern and European markets. It is estimated that enough rabbits can be procured to enable them to put up 1,000,000 two-pound cans per annum. A further profit can be made by cleaning the entrails for sausage casings, tanning the hides for the purpose of manufacturing them into kid gloves, and the hair can be sold to lime dealers to be used for making plaster.

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## PRINCIPAL RACES PAST.

## LIVERPOOL SPRING MEETING.

THURSDAY, MARCH 28.

The LIVERPOOL HURDLE HANDICAP of 15 sovs each, 10 ft, with 200 added; the second received 25 sovs; two miles over eight hurdles. Captain Davison's br m Miss Lizzie by Solon out of Lizzie, 5 yrs, 11st 1lb. Jewitt 1  
Captain Stirling's Pluton, 5 yrs, 11st 1lb. W. Reeves 2  
Mr. J. J. Clifford's Sir Hugh, 6 yrs, 11st 4lb. C. Lawrence 3  
Mr. H. Robertson's Juvenis, aged, 11st 4lb. Parkinson 4  
5 to 4 agst Miss Lizzie, 3 to 1 agst Pluton, and 5 to 1 agst Sir Hugh. Won by a neck; three lengths between second and third.

The SEFTON STEEPLECHASE of 200 sovs, added to 5 sovs each, 10 ft, with 200 added; the second received 25 sovs; about two miles and a quarter. Mr. G. Moore's br g Juggler by Conjuror out of Selterino, aged, 11st 8lb. Owner 1  
Mr. T. Jennings's Canard, 5 yrs, 10st. T. Jennings, jun 2  
Duke of Hamilton's Birdcatcher, aged, 12st 3lb. R. Marsh 3  
6 to 5 agst Birdcatcher, 6 to 4 agst Juggler, and 5 to 1 agst Canard. Won easily by three lengths.

The NETHERTON PLATE of 100 sovs; 5 fur. Duke of Hamilton's b m Policy by General Peel out of Polias, 5 yrs, 7st 10lb (100 sovs). Rossiter 1  
Duke of Montrose's Macadam, 6 yrs, 8st 10lb (100). Fagan 2  
1 to 8 on Macadam, who was beaten by half a length. Bought in for 200 guineas.

The LIVERPOOL SPRING CUP of 500 sovs, added to 20 sovs each, 15 ft, second received 50 sovs, third saved his stake; one mile and a quarter. Lord Lonsdale's b h Hesper by Speculum out of Hesperithusa, 5 yrs, 9st 2lb. F. Archer 1  
Mr. J. Ambery's Lancaster, 4 yrs, 6st 13lb (car 7st). J. Macdonald 2  
Duke of Hamilton's Winchelsea, 4 yrs, 7st 10lb. Huxtable 3  
Also ran: Footstep, 5 yrs, 8st 4lb; Altyre, 4 yrs, 8st 2lb; Il Gladiatore, 4 yrs, 7st 11lb; Ranald McEagh, 3 yrs, 6st 2lb (car 6st 3lb); The Rowan, 3 yrs, 6st; Miss Pool, 3 yrs, 6st (car 6st 2lb); Mars, 6 yrs, 8st 3lb. 9 to 4 agst Il Gladiatore, 5 to 1 agst Hesper, 100 to 15 each agst Footstep, Lancaster, and Altyre, 10 to 1 each agst Winchelsea and Ranald McEagh, 100 to 6 agst Miss Pool, and 25 to 1 agst Mars. Won by a head; bad third. An objection to the winner on the ground of foul riding and cannoning was overruled.

The UNION JACK STAKES of 20 sovs each, 10 ft, with 100 added, for three-year-olds; the second received 10 per cent, and the third 5; about one mile. Mr. R. S. Evans' br c Matador by Pero Gomez out of Coup de Grace, 8st 12lb. Lynch 1  
Mr. Johnstone's Cavour, 8st 12lb. Osborne 2  
Mr. R. Jardine's Cannonade, 8st 5lb. F. Archer 3  
6 to 4 on Matador, and 2 to 1 agst Cavour. Won in a canter by four lengths; bad third.

The MOLYNEUX STAKES of 10 sovs each, with 100 added, for two-year-olds; the second received 10 per cent, of the stakes, and the third saved his stake; half a mile. Sir G. Chetwynd's r b c Royal by Kingcraft out of Freak, 8st 12lb. F. Webb 1  
Mr. C. Blanton's Leghorn, 8st 12lb. T. Cannon 2  
Lord Calthorpe's Nightingale, 8st 12lb. F. Archer 3  
Also ran: Charles II., 8st 11lb; f by Y. Trumpeter out of Chic, 8st 9lb; Romana, 8st 9lb; Barley Sugar, 8st 12lb; San Francisco, 8st 12lb; Fanny Guy, 8st 9lb; Faustina, 8st 9lb. 5 to 4 on Nightingale, 100 to 15 each agst Royal and Barley Sugar, 8 to 1 each agst Leghorn and Romana, and 100 to 8 agst San Francisco. Won by a head; three lengths between second and third.

The PAYNE PLATE of 200 sovs, added to 10 sovs each; second saved his stake; Canal Point in. Lord M. Beresford's b m Caramel by Canary out of Integrity, aged, 8st 12lb. R. Wyatt 1  
Mr. R. Jardine's Deacon, 4 yrs, 8st 1lb. F. Archer 2  
Sir W. Lethbridge's Tribute, 4 yrs, 8st 11lb. T. Cannon 3  
Also ran: Pascarel, 6 yrs, 7st 10lb; King Clovis, 4 yrs, 7st 9lb; g by Mandrake out of Timaru, 4 yrs, 6st 9lb. 6 to 4 agst Tribute, 4 to 1 agst Deacon, 5 to 1 agst Caramel, 6 to 1 agst King Clovis, 10 to 1 agst Pascarel, and 100 to 8 agst the Timaru gelding. Won by a head; three lengths between second and third.

The NATIONAL HUNTERS' STAKES of 10 sovs each, 5 ft, with 200 added; the second received 25 sovs; two miles on the flat. Lord Lonsdale's b c Jacobin by Rosicrucian out of Woodbine, 4 yrs, 11st 2lb. Mr. E. P. Wilson 1  
Mr. T. Brown's Gimcrack, 4 yrs, 11st 2lb. Mr. E. Price 2  
Mr. T. Crawshaw's Honi Soit, 5 yrs, 12st 3lb. Mr. T. Spence 3  
Also ran: Quits, 4 yrs, 12st 2lb; The Bear, 5 yrs, 11st 2lb; King of Tyne, aged, 12st; c by Fairfield Selection out of Sister to Martini, 4 yrs, 11st 2lb. 6 to 4 agst Jacobin, 3 to 1 agst Quits, 5 to 1 agst The Bear, 7 to 1 agst King of Tyne, 10 to 1 agst Honi Soit, and 100 to 8 agst Gimcrack. Won hard held by half a length; bad third.

FRIDAY.

The HYLTON PLATE of 100 sovs; 5 fur. Mr. J. Taylor's b g King Clovis by King Tom out of Gertrude, 4 yrs, 7st 10lb. Wainwright 1  
Duke of Montrose's Macadam, 6 yrs, 8st 2lb. Fagan 2  
Captain A. Paget's Cincinnatus, 3 yrs, 7st. Hall 3  
Also ran: Miss Gertrude, aged, 8st 2lb; Cuckoo, 3 yrs, 6st 5lb; Telford, 3 yrs, 6st. Even on Cincinnatus, 5 to 1 agst Miss Gertrude, 7 to 1 agst King Clovis, and 8 to 1 agst Macadam. Won cleverly by a length; bad third.

The PRINCE OF WALES'S CUP of 250 sovs; 7 fur. Lord Lonsdale's b h Hesper by Speculum out of Hesperithusa, 5 yrs, 9st 12lb (inc 14lb extra). F. Archer 1  
Captain Stirling's Pluton, 5 yrs, 7st 6lb. Hopkins 2  
Mr. H. E. Beddington's Altyre, 4 yrs, 7st 13lb. J. Macdonald 3  
Also ran: Instantly, aged, 7st 4lb; St. Patrick, aged, 6st 9lb; Fanny Day, 4 yrs, 6st 6lb. 5 to 2 agst Pluton, 3 to 1 agst Hesper, 100 to 30 agst Instantly, and 100 to 15 agst St. Patrick. Won easily by two lengths; a head between second and third.

The STARKIE STAKES of 10 sovs, each, 5 ft, with 150 added, for two-year-olds; second saved his stake; half a mile. Lord Lonsdale's br c Tommy up a Pear Tree by Pero Gomez out of Nightjar, 8st 12lb. F. Archer 1  
Mr. W. R. Marshall's Lune, 8st 12lb. T. Cannon 2  
Captain Christie's Presto, 7st 13lb (100 sovs). Constable 3  
Captain A. Paget's Virginia, 8st 9lb. Wyatt 4  
Even on Tommy up a Pear Tree, 5 to 2 agst Presto, and 5 to 1 agst Lune. Won by two lengths; a length between second and third.

The FORMBY PLATE of 100 sovs; winner to be sold for 200 sovs; 5 fur, Duke of Hamilton's b m Policy by General Peel out of Polias, 5 yrs, 8st 10lb. Rossiter 1  
Mr. Burton's Atholstone, 4 yrs, 9st 7lb. Loates 2  
Mr. A. Johnson's Cuckoo, 3 yrs, 8st. Wainwright 3  
Mr. R. Jardine's g by Mandrake—Timaru, 4 yrs, 9st 5lb. J. Osborne 4  
6 to 4 on Policy, and 2 to 1 agst Atholstone. Won by six lengths; three between second and third. Sold for 250 guineas.

The GRAND NATIONAL STEEPLECHASE of 1000 sovs, added to 25 sovs each, 15 ft, second received 100 sovs; third saved his stake; nearly four miles and a half. Mr. John Nightingale's br h Shifnal by Saccharometer out of Countess Amy, aged, 10st 12lb. J. Jones 1  
Captain A. Crofton's Martha, aged, 10st 9lb (inc 7lb ex). Mr. T. Beasley 2  
Captain Bates's Pride of Kildare, aged, 11st 7lb. Mr. G. Moore 3  
Also ran: Boyne Water, 6 yrs, 10st 12lb; Jackal, aged, 10st 11lb; Verity, aged, 10st 10lb (inc 7lb ex); Miss Lizzie, 5 yrs, 10st 7lb; Curator, 5 yrs, 10st 5lb; His Lordship, 5 yrs, 10st 5lb (car 10st 7lb); The Bear, 5 yrs, 10st 4lb; Northfleet, 6 yrs, 10st 3lb; Tattoo, 6 yrs, 10st 3lb. 9 to 2 agst His Lordship, 5 to 1 agst Boyne Water, 6 to 1 agst Pride of Kildare, 100 to 15 agst Shifnal, 10 to 1 agst The Bear, 100 to 8 agst Jackal, 14 to 1 agst Northfleet, 20 to 1 each agst Martha, Curator, and Verity, and 33 to 1 agst Tattoo. After landing on to the flat the issue was reduced to a match. Martha was beaten after a prolonged struggle by two lengths; Pride of Kildare cantered home a bad third, and the persevering Jackal walked in before Miss Lizzie and Boyne Water. An objection to the winner on the grounds of a cannon was overruled. Run in 10 min 23 sec.

The PALATINE HURDLE HANDICAP of 5 sovs each, with 150 added; two miles, over eight hurdles. Mr. C. G. Blake's ch m Waterwitch by Lothario out of Lady of the Lake, aged, 10st 5lb (car 10st 7lb). Jewitt 1  
Captain Stirling's Pluton, 5 yrs, 11st. J. Adams 2  
Mr. H. Robertson's Juvenis, aged, 11st 1lb. Parkinson 3  
Mr. Wadlow's Bonnie Robin, 4 yrs, 10st. Smart 4  
6 to 4 on Pluton, 3 to 1 agst Waterwitch, and 4 to 1 agst Juvenis. Won by four lengths; three between second and third.

The CROXTETH STEEPLECHASE of 5 sovs each, with 150 added; the second received 25 sovs; about three miles. Mr. C. J. Cunningham's b g Douglas by Sincerity, dam by Russborough, aged, 12st 7lb. Mr. C. Cunningham 1  
Mr. T. Wilkinson's Truth, 5 yrs, 11st 12lb. Mr. R. Shaw 2  
Mr. E. Dalglish's Jack Bragg, aged, 12st 7lb. Mr. E. P. Wilson 3  
6 to 4 each agst Truth and Douglas, and 3 to 1 agst Jack Bragg. Douglas came in alone, though Truth persevered, and was placed second.

The LANCASHIRE PLATE of 200 sovs, added to 10 sovs each, 5 ft; the second received 25 sovs; about 1 mile 1 fur; 13 subs. Lord Bradford's b f Piccalilli by Le Maréchal out of Miss Pickle, 4 yrs, 8st 5lb. F. Archer 1  
Mr. H. Hall's Pascarel, 6 yrs, 8st 3lb. Morgan 2  
Mr. J. Ambery's The Baron, 3 yrs, 6st 9lb. Hopkins 3  
Also ran: Highland Laddie, 5 yrs, 7st 7lb; King Vail, 3 yrs, 6st 12lb. 5 to 4 on Piccalilli, 3 to 1 agst The Baron, and 5 to 1 agst King Vail. Won by two lengths; a bad third.



## WINDSOR SPRING MEETING.

TUESDAY, APRIL 2.

A HUNTERS' FLAT RACE of 5 sovs each, with 50 added. Two miles on the flat, was won by Mr. T. Drake's br c Quits, by Kestition—Worthless, 4 yrs, 1st 10lb (Mr. Crawshaw), beating (by 10 lengths) Maiden, aged, 1st 2lb; Simon, aged, 1st 2lb, and two o'be.s. 6 to 5 on Quits, 4 to 1 agst Simon, and 5 to 1 agst Roscombon.

The CROWN WELTER HANDICAP of 150 sovs, added to 10 sovs each. About one mile.

Mr. C. J. Langland's b c Don Carlos, by Paul Jones—Laura, 4 yrs, 8st 12lb ..... Constable 1  
Mr. F. Grettton's b c Singleton, 3 yrs, 7st 13lb ..... Armstrong 2  
Mr. E. Grain's b c Luckpenny, 4 yrs, 8st 12lb ..... R. Wyatt 3  
Also ran: Laurier, 6 yrs, 9st 2lb; Distingue, 4 yrs, 8st 12lb; Sundial, 4 yrs, 8st 12lb; Paricuis, 3 yrs, 7st 10lb. 5 to 2 agst Singleton, 4 to 1 agst Don Carlos, 5 to 1 agst Laurier, 6 to 1 agst Luckpenny, 10 to 15 agst Sundial, and 100 to 8 agst Paricuis. Won by a neck; a bad third.

The SCURRY STAKES of 100 sovs, for two-year-olds; winner to be sold for 100 sovs. Half a mile.

\*Capt. Davison's b c Prince, by King o' Scots—Inverness, 8st 12lb

Mr. R. S. Cook's b f Coriander, 8st 12lb ..... F. Archer 1  
Sir G. Chetwynd's br c Taurica, 8st 12lb ..... C. Wood 2  
Also ran: May, 8st 9lb; Camelia, 8st 12lb. 7 to 4 agst Prince, 2 to 1 agst May, and 7 to 2 agst Coriander. Won by three lengths; same between second and third. Sold to Mr. H. Tuckwell for 215gs. Mr. F. Webb bought Taurica.

The DATCHET HANDICAP PLATE of 100 sovs. About five furlongs. Sir C. Roushott's b f Ray, by Speculum—Moonbeam, 3 yrs, 7st 10lb

Mr. J. Dover's b f Chrissy, 3 yrs, 6st 8lb ..... Wedgwood 2  
Mr. E. Carr's b f Little Fish, 3 yrs, 7st 10lb ..... Weeden 3  
Also ran: Tantrum, 4 yrs, 7st 10lb; Dolus, 5 yrs, 7st 9lb; Precedence, 3 yrs, 7st 7lb; Senator, 3 yrs, 7st 10lb; Roedeer, 3 yrs, 7st 10lb; Queenie, 5 yrs, 7st 10lb (car. 7st 10lb). 100 to 30 each agst Ray and Tantrum, 9 to 2 agst Little Fish, and 6 to 1 each agst Chrissy and Senator. Won cleverly by half a length; a bad third.

The PUBLIC SALE STAKES of 10 sovs each, with 150 added, for two-year-olds. Half a mile.

Mr. C. Blanton's br c by Wild Oats—Faith, 8st 2lb ..... Rossiter 1  
Mr. F. Davis's ch c Sunburn, 7st 9lb ..... J. Constable 2  
Mr. J. Nightingall's b f Ambush, 7st 13lb ..... J. Constable 3  
Also ran: by Gladiateur—Hatchment, 7st 9lb; Zeneyda, 7st 6lb (car. 7st 7lb); Mulciber, 8st 7lb (car. 8st 8lb); Sunrise, 7st 13lb; Calphurnia, 7st 13lb. 6 to 4 agst Faith colt, 5 to 2 agst Ambush, and 9 to 2 agst Zeneyda. Won by two lengths, four between second and third.

The SHORTS SELLING STAKES of 100 sovs; winner to be sold for 100 sovs; five furlongs; was won by Mr. Cameron's b c Titus Flavius, by Vespasian—Wild Beauty, 3 yrs, 9st 4lb (F. Archer); beating (by two lengths) Timbrel, 4 yrs, 10st 1lb; Expectation, 3 yrs, 9st 1lb; and seven others. 2 to 1 agst Titus Flavius, 5 to 1 each agst Bayard and Luckless, 6 to 1 agst Brother to Grande, and 10 to 1 each agst Montague Square and Timbrel. Bought in for 225gs.

The COUNTRY HURDLE RACE of 150 sovs, added to 10 sovs each; about two miles, over eight hurdles.

Mr. Tuckwell's b f Belinda, by Mandrake—Timaru, 5 yrs, 10st 2lb

Mr. C. Hibbert's b g Orphan, 6 yrs, 11st 8lb ..... J. Clark 1  
Mr. R. Kymill's ch m Lady of Avenel, 5 yrs, 10st 9lb ..... C. Archer 2  
Also ran: Igiton, 6 yrs, 11st 9lb; Timour, 6 yrs, 11st 5lb; Knight of the Bath, 5 yrs, 11st. 2 to 1 agst Belinda, 100 to 30 agst Timour, 5 to 1 agst Orphan, 6 to 1 (at first 2 to 1) agst Knight of the Bath, and 10 to 1 agst Igiton. Won by a neck; a bad third.

WEDNESDAY.

The ST. GEORGE'S STAKES of 150 sovs, added to 10 sovs each; for two-year-olds. Half a mile.

Sir W. Lethbridge's br c by Wild Oats—Faith, 8st 12lb ..... T. Cannon 1  
Mr. A. Thornhill's br f by King o' Scots, dam by Jack Brag—Nike (pedigree unknown), 8st 6lb ..... Rossiter 2  
Mr. F. Leleu's c by Speculum—Miss Ida, 8st 9lb ..... Newhouse 3  
10 to 1 on the Faith colt. Won in a canter by two lengths; three between second and third.

The WINDSOR SPRING HANDICAP of 200 sovs, added to 10 sovs each. About one mile and three furlongs.

Mr. F. Leleu's b c St. Cuthbert, by Cathedral—Barnston's dam, 5 yrs, 7st 12lb

Mr. F. Grettton's Cremation, 3 yrs, 9st 8lb ..... Newhouse 1

Mr. C. Rayner's Patagon 5 yrs, 7st 5lb ..... W. Johnson 3

Also ran: Bloomfield, aged, 8st 12lb; Laurier, 6 yrs, 8st 5lb; Garter King, 3 yrs, 6st 9lb; Laburnum, 3 yrs, 8st 6lb. 11 to 10 agst St. Cuthbert, 9 to 2 agst Cremation, 100 to 15 each agst Patagon and Garter King, and 10 to 1 agst Laurier. Won by 10 lengths; a bad third.

The JUVENILE SELLING PLATE of 100 sovs; for two-year-olds. Half a mile.

Mr. Waldron's Chocolate, 8st 5lb (L50) ..... Constable 1

Prince Solykoff's Ringleader II, 8st 3lb (L50) ..... Rossiter 2

Mr. D. Cooper's Zeneyda, 8st 2lb (L50) ..... C. Wood 3

Also ran: Sobriety, 8st 2lb (L50); Puff, 8st 2lb (L50); Pessimus, 8st 5lb (L50). 5 to 4 agst Ringleader, 10 to 8 agst Zeneyda, and 10 to 1 agst any other. Won by two lengths; four between second and third. Bought in for 60gs. Mr. Cooper claimed Ringleader.

The WINKFIELD WELTER HANDICAP PLATE of 100 sovs. About three-quarters of a mile, straight.

Major Stapylton's b g Sundial, by Sundeelab—Princess, 4 yrs, 9st 1lb

(inc 5lb ex) ..... Constable 1

Mr. T. Brown's Bondsman, 5 yrs, 9st 11lb (inc 5lb ex) ..... Morley 2

Mr. F. Davis's Lily Hawthorn, 4 yrs, 9st 5lb ..... Mr. W. Hevil 3

Also ran: Water Lily, 5 yrs, 9st 5lb (inc 5lb ex); c by Lord Clifden—Affinity, 4 yrs, 10st 2lb (inc 5lb ex); Distingue, 4 yrs, 10st (inc 5lb ex); Mad' cap, 5 yrs, 9st (inc 5lb ex); Singleton, 3 yrs, 8st 13lb (inc 5lb ex); Titus Flavius, 3 yrs, 8st 10lb (inc 5lb ex); Freebooter, 2 yrs, 8st 7lb (inc 5lb ex). 6 to 4 agst Singleton, 100 to 30 agst Lily Hawthorn, 100 to 15 each agst Bondsman and Titus Flavius, 10 to 1 agst Sundial, and 12 to 1 agst Water Lily. Won by three lengths; a bad third.

The ATHENS SELLING STAKES of 100 sovs. Five furlongs.

Mr. T. Cannon's b f Tantrum by Lord Lyon—Vex, 4 yrs, 9st 12lb (L50)

Owner 1

Mr. A. Cooper's Timbrel, 4 yrs, 9st 10lb (L50) ..... F. Archer 2

Mr. Merry's Bayard, 5 yrs, 9st 12lb (L50) ..... Loates 3

Mr. F. Tulk's Roedeer, 3 yrs, 8st 10lb (L50) ..... Constable 0

5 to 4 on Timbrel, 7 to 4 agst Tantrum, and 7 to 1 to Roedeer. Won by a neck; a length between second and third.

The SURLY HALL WELTER HANDICAP PLATE of 100 sovs. Five furlongs, straight.

Mr. J. Percival's Thoas by Blinkhoolie—Ipheigenia, 3 yrs, 7st 4lb ..... Lane 1

Sir C. F. Roushott's Ray, 3 yrs, 8st 10lb (inc 5lb ex) ..... Glover 2

Mr. J. Edwards's Queenie, 5 yrs, 7st 11lb ..... Gifford 3

Also ran: Garterly Bell, 6 yrs, 9st 5lb; D-ona, 4 yrs, 8st 8lb; Antelope, 5 yrs, 8st 8lb; Dolus, 4 yrs, 8st 5lb; Oldport, 3 yrs, 8st 4lb; Senator, 3 yrs, 7st 13lb; Loch Gary, 3 yrs, 7st 10lb; Little Fish, 3 yrs, 7st 10lb. 2 to 1 agst Senator, 9 to 4 agst Antelope, 5 to 1 agst Ray, 8 to 1 agst Thoas, and 10 to 1 agst D-ona. Won by three-quarters of a length; a bad third.

A SELLING HURDLE RACE of 5 sovs each, with 100 sovs added; two miles over eight hurdles.

Mr. Greenwood's br h Brown Holland by Rover—Paulina, aged, 12st

(L50) ..... Barlow 1

Mr. J. Gilpin's Huntly, 6 yrs, 11st 4lb (L50) ..... Toon 2

Mr. Trew's Miss Newton, 4 yrs, 10st 4lb (L50) ..... J. Clark 3

2 to 1 on Brown Holland, and 5 to 2 agst Huntly. Won by a length; a bad third. Bought in for 200gs.

A HANDICAP HURDLE RACE PLATE of 100 sovs; winner to be sold for 300 sovs. Two miles, over eight hurdles.

Mr. Tuckwell's b f Belinda by Mandrake—Timaru, 5 yrs, 11st 2lb

(inc 7lb ex) ..... Lynham 1

Mr. A. Yates's King Sweep, 4 yrs, 11st 6lb ..... Mr. Barnes 2

Mr. H. Kymill's Lady of Avenel, 5 yrs, 11st 12lb ..... C. Archer 3

Also ran: Extinguisher, 4 yrs, 12st 2lb; Palestine, 4 yrs, 11st 4lb; Arena, 5 yrs, 11st 4lb. 2 to 1 agst Belinda, 5 to 2 agst King Sweep, 4 to 1 agst Extinguisher, and 5 to 1 agst Lady of Avenel. Won by two lengths; a head between second and third.

## WOLVERHAMPTON SPRING MEETING.

TUESDAY, APRIL 2.

A HANDICAP HURDLE RACE of 80 sovs, added to 5 sovs each; two miles, over eight hurdles, was won by Mr. B. Gilpin's br g Huntly, by Palmer—Virginia, 6 yrs, 10st 10lb (J. Toon), who came in alone. Zilab, 5 yrs, 10st 7lb, and Ruth, 4 yrs, 10st 2lb also ran. 11 to 10 on Ruth, 2 to 1 agst Huntly.

The STAMFORD WELTER HANDICAP of 100 sovs, added to 10 sovs each. One mile.

Mr. T. Wadlow's ch c Bonnie Robin, by Fripponier—Bonnie Katie, 4 yrs, 9st 4lb

Mr. Thorold's b h Highland Laddie, 5 yrs, 9st 4lb ..... E. Wyatt 1

Mr. W. M. Raine's br g Acrobot, 5 yrs, 9st 7lb ..... Wainwright 3

Also ran: Hestia, 6 yrs, 10st; Arab, 4 yrs, 9st. 2 to 1 agst Acrobot, 3 to 1 each agst Highland Laddie and Hestia, 4 to 1 agst Bonnie Robin, and 6 to 1 agst Arab. Won by a length; a head between second and third.

The SCURRY STAKES of 5 sovs each, with 60 added; five furlongs was won by Duke of Montrose's ch h Macadam, by Y. Monarque—Mollie Duplessis, 6 yrs, 9st (L50) (E. Moran) beating (by six lengths) Rouen, aged, 9st, (L50) and two others. 5 to 2 on Macadam. Bought in for 145gs.

The WOLVERHAMPTON SPRING HANDICAP of 10 sovs, with 100 added; about a mile and a half.

Mr. T. Simond's b c Newport, by Lord of the Isles or St. Mungo—Miss Sheppard, 5 yrs, 7st 12lb ..... W. Chesterman 1

Mr. J. B. Tyler's ch m Hestia, 6 yrs, 7st 10lb ..... H. Wyatt 2

Mr. W. H. Manser's br g Gordoo, 5 yrs, 6st ..... G. Barrett 3

7 to 4 on Newport, 100 to 30 agst Gordoo, and 5 to 1 agst Hestia. The favourite cantered in alone.

The WROFESLEY PLATE of 100 sovs, for two-year-olds. Half a mile.

Capt. D. Lane's b c Flyaway Dick, by Cape Flyaway—Gipsy Girl, 8st 12lb

Capt. Christie's br f Presto, 8st 6lb ..... J. Manser 1

Mr. F. Weaver's b f by Bustard—Lady Stanley, 8st 6lb ..... Wainwright 3

Also ran: f by Lord Gough—Eva, 8st 6lb (car 8st 10lb); Gentle Gale, 8st 12lb; Curacao, 8st 9lb. 5 to 4 on Flyaway Dick, 5 to 2 agst Presto, and 6 to 1 agst others. Won by a length and a half, same between second and third.

WEDNESDAY, APRIL 3.

The WESTON HURDLE RACE HANDICAP of 60 sovs, added to 5 sovs each. Two miles, over eight hurdles.

Mr. Weaver's ch m Zillah, by Umpire—Gipsy, 5 yrs, 10st 2lb ..... J. Keyte 1

Mr. J. Bates's Miss Gertrude, aged, 10st 2lb ..... S. Toon 2

E. Moran weighed for Catinka, but the mare fell at the hurdle in the preliminary canter, and laming herself did not go the post. 7 to 4 on Catinka, 11 to 8 agst Miss Gertrude, and 10 to 1 agst Zillah. Won by a length.

The BRADFORD CUP of 60 sovs, added to 5 sovs each. Two miles, on the flat.

Mr. T. Wadlow's b c Dragon Fly, by Lozenge or Cardinal York—Miss Hercules, 4 yrs, 11st 12lb ..... Mr. G. S. Lowe 1

Mr. James Gough's Lady Ethel, 6 yrs, 12st ..... Owner 2

Mr. E. Weaver's Peter Gray, 4 yrs, 11st 2lb ..... Mr. Hathaway 3

Mr. J. T. Teather's Retrospect, 5 yrs, 13st 3lb ..... Mr. R. Shaw 0

6 to 4 agst Dragon Fly, 7 to 4 agst Peter Gray, and 5 to 2 agst Retrospect. Won by ten lengths; two between second and third.

The SELLING HUNTERS' FLAT RACE of 3 sovs each, with 50 sovs added. Two miles.

Mr. T. Wadlow's Lord Strafford, 4 yrs, 11st 12lb ..... Mr. G. S. Lowe 1

Mr. J. T. Teather's Thinskin, aged, 12st 10lb (L50) ..... Mr. R. Shaw 2

Mr. Willis's m by Umpire, dam by Plum Pudding, 5 yrs, 11st 12lb (L50) ..... Mr. Hathaway 3

2 to 1 on Lord Strafford, 3 to 1 agst Umpire mare, and 6 to 1 agst Thinskin. Won by six lengths; a bad third.

The MAIDEN HURDLE RACE and the ENVILLE HURDLE RACE were declared void.

## REDCAR SPRING MEETING.

TUESDAY, APRIL 2.

The OPEN HUNTERS' STEEPLECHASE PLATE of 30 sovs; about three miles, was won by Mr. A. Christie's b m Midnight, by Valentine—Rose, 6 yrs, 12st 7lb (T. Cunningham); beating (by twenty lengths) Omen, 5 yrs, 12st 7lb (inc 7lb ex), and another. 2 to 1 on Midnight.

The WILTON SPRING HANDICAP PLATE of 150 sovs; one mile and a quarter.

Mr. J. H. Stephenson's b c Knight Templar, by The Baron—Miss Croft, 4 yrs, 8st 12lb

Mr. Oakes's ch c Astronomer, 3 yrs, 6st 2lb ..... Sandford 2

Mr. C. Perkins's br m Umbria, 5 yrs, 8st 12lb ..... Bruckshaw 3

Also ran: Pascarel, 6 yrs, 8st 3lb; White Rose, 4 yrs, 8st 2lb; Fairy Queen, 4 yrs, 8st 12lb; Aurelia, 4 yrs, 7st; f by Pretender—Minaret, 3 yrs, 6st 6lb; Lord Glenlyon, 3 yrs, 5st 7lb. 5 to 4 agst Knight Templar, 6 to 1 each agst Umbria and Fairy Queen, 7 to 1 each agst Pascarel and Lord Glenlyon, and 10 to 1 each agst White Rose and the Minaret filly. Won by three lengths; same between second and third.

The CLEVELAND UNITED HUNTERS' PLATE of 30 sovs (25 for the winner and 5 between second and third). Two miles on the flat.

Mr. W. Winn's, jun., b m Belle, by Rosebery or Yourg Voltigeur (dam's ped. unknown), aged, 11st 7lb ..... Mr. Rickerby 1

Mr. M. H. Dodd's ch g Prince, aged, 11st 7lb ..... Mr. Jackson 2

Mr. T. Watson's gr h Bruiser, 6 yrs, 11st 7lb ..... Mr. Carr 3

Also ran: Kate, 5 yrs, 11st 6lb; Knight Errant, aged, 11st 7lb; Windflower, aged, 12st. 6 to 4 on Windflower, 4 to 1 agst Belle, and 6 to 1 agst any other. Won in a canter by three lengths.

The UPLEATHAM PLATE of 100 sovs, for two-year-olds. Five furlongs.

Mr. Northern's b f Coromandel II., by Macaroni—The Pearl, 8st 4lb

Bruckshaw 1

Marquis Talon's br c Lythe, 8st 5lb ..... Fagan 2

Mr. J. Chapman's br c Ben Lomond, 8st 5lb ..... Cocke 3

Also ran: ch f by Cape Flyaway—Toot Toot, 8st 5lb; b c Ramequin, 8st 5lb; Spae Wite, 8st 2lb; f by Lahmdrak—Success, 8st 2lb. 6 to 4 on Coromandel II., 3 to 1 agst the Toot Toot filly, and 6 to 1 agst any other. Won in a canter by a length and a half.

The KIRKLEATHAM HANDICAP PLATE of 100 sovs. Five furlongs, straight.

Mr. R. C. Vyner's b f Rupert, by Rupert—Minuet, 4 yrs, 7st 4lb

Collins 1

Mr. W. Oakes's bl f My Nannie O, 4 yrs, 6st 12lb (car 6st 13lb) Morgan 2

Mr. J. Haywood's br m Beatrice, 6 yrs, 6st 8lb ..... G. Noble 3

Also ran: Good Thing, 4 yrs, 6st 8lb; Wandering Willie, 3 yrs, 6st 4lb; Scottie, 3 yrs, 5st 10lb; Memorandum, 4 yrs, 7st; Grand Fleaneur, aged, 9st 4lb; Durham, 4 yrs, 7st 10lb; Abbie, 3 yrs, 5st 7lb. 3 to 1 agst Good Thing, 4 to 1 agst Wandering Willie, 9 to 2 agst Rupert, 5 to 1 agst My Nannie O, 6 to 1 agst Grand Fleaneur, and 7 to 1 agst Durham. Won by a neck; a bad third.

The YORKSHIRE HUNTERS' PLATE of 50 sovs; two miles on the flat; was won by Mr. A. Christie's b g Flyfisher, by Morocco—Rose, 5 yrs, 11st 3lb (Mr. Peart, jun.); beating (by 10 lengths) Lambtonian, 5 yrs, 11st; Honi Soit, 5 yrs, 12st 3lb; and six others. 5 to 4 on Honi Soit, 3 to 1 agst Lambtonian, and 6 to 1 each agst Sir George and Flyfisher. Half a length between second and third.

The MAIDEN HUNTERS' STEEPLECHASE PLATE of 20 sovs; about two miles and a half; was won by Mr. G. Waddington's b g Pretty Boy (b-b), by Handsome Jack, 5 yrs, 12st (owner); Mr. C. Trotter's Whinstone, 6 yrs, 12st 7lb (Mr. Humble); Mr. F. Bates's br g R.P., aged, 9st 7lb (Mr. M. D. Peacock) disq. 11 to 8 on R.P., 2 to 1 agst Pretty Boy, and 3 to 1 agst Whinstone. The three kept close company to the water-jump, where Whinstone stumbled, and the lead was then alternately held by the other two to the turn on to the course, when R.P. came away with a good lead, but missed jumping the last obstacle, and although he finished half a length in front of Pretty Boy, the race was awarded to the latter, subsequent to the investigation by the stewards of an objection.

## BASCHURCH HUNT STEEPLECHASES.

TUESDAY, APRIL 2.

A FARMERS' PLATE of 50 sovs, about three miles, was won by Mr. R. Castle's b g Taffy, by King Charming, dam by John o' Gaunt, aged, 13st 3lb (Mr. Trewent), beating (by two lengths) Ellina, 6 yrs, 12st 10lb, and another. 6 to 4 on Taffy.

The RUYTON AMATEUR STEEPLECHASE of 5 sovs each, with 50 added, about three miles, was won by Mr. H. Whalley's Slutty Tove, aged, 13st (Mr. F. Cotton), beating (by two lengths) Maid of Erin, 5 yrs, 12st, and five others. 6 to 4 agst The Monk, 3 to 1 agst Slutty Tove, 6 to 1 each agst His Grace and Maid of Erin. His Grace was third.

The UNITED HUNT CUP of 50 sovs, second received 7 sovs, about three miles, was won by Mr. J. W. Minton's ch g Osman, 6 yrs, 12st 3lb (Mr. F. Jacobs), beating (by ten lengths) Mary Stuart, 5 yrs, 11st 8lb, and four others. 6 to 4 on Orange Blossom, 5 to 2 agst Alice, 5 to 1 agst Nell Gwynne, and 10 to 1 agst any other.

The SHROPSHIRE OPEN HUNT STEEPLECHASE of 5 sovs each, with 50 added; about three miles; was won by Mr. R. Castle's b g Taffy, by King Charming, dam by John o' Gaunt, aged, 12st 13lb (Mr. Trewent); beating (by a length and a half) Vernieu, aged, 12st 13lb; Bickerton, 5 yrs, 11st 8lb; and another. 2 to 1 on Taffy, 5 to 2 agst Vernieu.

REDCOAT OPEN STEEPLECHASE PLATE of 50 sovs; 13st each. About three miles; was won by Mr. R. Castle's ch h Katerfelto, 5 yrs (Mr. G. S. Lowe); beating (by 20 lengths) Platon, aged, and five others. Even agst Katerfelto, 3 to 1 agst Platon, 6 to 1 agst May Boy. Hazenut fell, and his rider was much shaken.

A GALLOWAY RACE of 20 sovs. About three miles; was won by Mr. T. Lloyd's Duchess (Mr. G. S. Lowe); beating two others.

The OPEN STEEPLECHASE PLATE of 25 sovs for beaten horses; about three miles; was won by Nell Gwynne, 12st 3lb (Mr. R. Hughes); beating (by a length) His Grace, 12st 13lb; 2 to 1 on His Grace.

## HUNTING NOTES.

BY A HUNTING MAN.

MR. GARTH'S FOXHOUNDS.—On Monday these hounds met at New Lodge, the seat of Madame Van de Weyer, and there was a large and fashionable field, including His Royal Highness the Prince of Wales, His Royal Highness Prince Christian, Lord Ruthven, Mr. Garth (the master), Colonel George Grant Gordon, Lord Otto Fitzgerald, Major Russell, Colonel Kingscote, Sir Simon Lockhart, Mr. Hankey, Colonel and Lady Julia Follett, Miss Parsons (Winkfield Place), Lady Evelyn Kennedy, Sir Warwick Morshead, Mr. and Mrs. Chapman, Miss Harry (St. Leonards), Mr. King (Warfield Park), Colonel and Mrs. Peel, many officers of the Horse and Foot Guards, a good sprinkling of ladies, and several followers of Her Majesty's stag-hounds. His Royal Highness the Prince of Wales, attended by Major Russell and Colonel Kingscote, arrived at the Windsor terminus of the Great Western Railway shortly after eleven o'clock, where the Queen's char-a-banc-and-four was in waiting, and in which the Prince and his suite proceeded to New Lodge. His Royal Highness received a most loyal greeting from the assemblage there, and after partaking of the good and substantial cheer of Madame Van de Weyer, to which every corner was right welcome, the hounds first drew the New Lodge covert, then the Forest and Chawridge gorse, but unfortunately did not come upon a fox. The hounds were

then trotted off to Long's gorse, Binfield, from whence a fox immediately went away, and after running about ten minutes it was found to be a vixen, consequently the hounds were whipped off. Here the Prince and suite left, and the hounds were taken to draw Whitmore-bog coverts.—The Household Brigade draghounds met at Mr. Parsons, Winkfield Place, on Saturday. There was a large field out, including the noble Master (Lord Newark), Lord Kilmarnock, Colonel and Lady Julia Follett, Lady Evelyn Kennedy, Captain Dansey (Life Guards), Mr. Farquhar, Mr. Martin-Mence, Miss Parsons, Mr. Simpson, and Mr. E. Heaington (Redstone). Mr. Parsons entertained the field to an elegant cold collation on the occasion. The start was at Winkfield Place, across to the back of the Tally Ho, then over the grass meadows near to Wickfield old church,

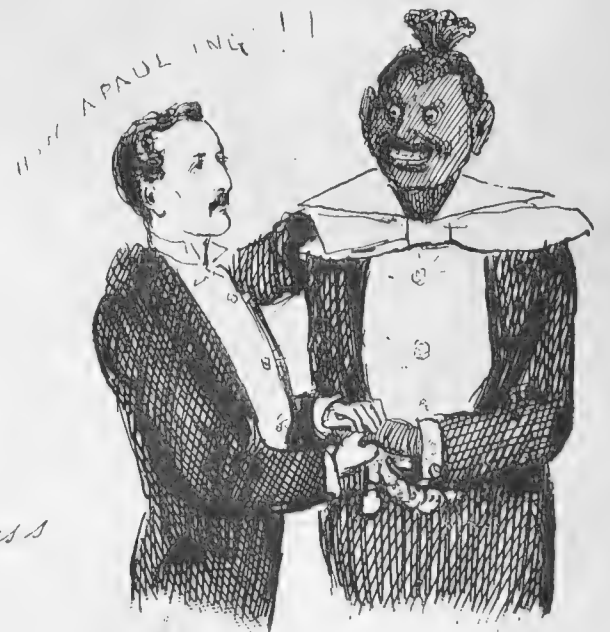




*Great affliction  
at the Zoo.*



*A 'Legitimate' Success*



*"Am I not a Man  
and a Brother!"*



*— "Hardy March, with brows full sternly bent,  
And armed strongly, rode upon a RAM,  
The same which over Hellespontius swam;  
Spenser.*



*"Better late than never" WINTER  
commences with a will March 28<sup>th</sup>*



*"The War Party"  
Sunday 17<sup>th</sup>*

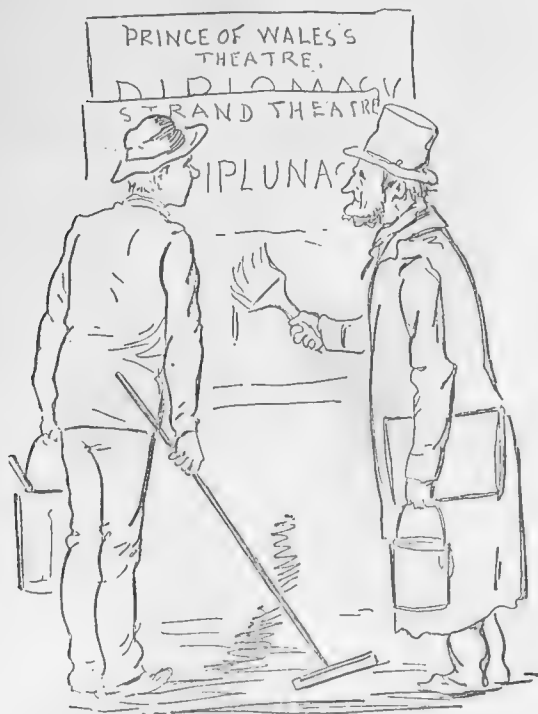


*Exit Derby  
atretch  
march 17<sup>th</sup>*



## OUR CAPTIOUS CRITIC.

THE dual adaptation of M. Victorine Sardou's comedy *Dora*, entitled *Diplomacy-Diplunacy*, now being played by the combined strength of the companies belonging to the Prince of Wales's and Strand Theatres, is decidedly an acquisition to the



entertainments of those moving in the "higher circles" of Society, or for those wishing to study manners for a future existence in that charmed ring. Mr. Bancroft's excellent rendering of M. Marius—no—I mean excellent burlesque of M. Marius's performance of Count Orloff, is exquisitely funny, but somewhat too severe. If the clever French actor who has adopted the English stage suffers from a peculiar side-movement of the head, and an

ladies and gentlemen, but they have not yet entirely mastered the art of perfect ease. Their manners have not that repose which marks the bearing of those connected with the production of *Diplomacy*—I mean *Diplunacy* (or is it *Diplomacy*, after all?). The easy manner in which Mr. Clayton can cross his leg over his knee—(I should say Mr. Harry Cox)—is a sign of high life that Mr. Clayton in his attempts only faintly arrives at. Mrs. Bancroft—the life and soul of the Strand Theatre—renders the vivacious humour of the Comtesse with much taste and brightness; though Miss Lottie Venn, as Zicak at the Prince of Wales's, has the advantage of song and dance, which is so much more natural to a highborn continental dame. If the young gentleman who essays the part of Julian in *Diplomacy* had Mr. Kendal's height in his favour, the performance of the latter in *Diplunacy* would be of little or no account—here nature aids him, while art aids the other. For true pathos commend me to Mrs. Kendal and Miss Rachel Sanger, though why the former should assume the tone of a cold in the head because the latter is (or was when I saw her) evidently afflicted with that uncomfortable complaint, I can't imagine—it is perfectly *skendalous* (comic papers, please copy). The fervid scene where Mr. Kendal leaves the room never to return to Miss Sanger, to whom he has just been married, is made altogether powerful by the way in which Mrs. Kendal beats upon the lintels and doorposts, but the effect is spoilt by the too sudden return of Mr. Marshall; this is, however, to be somewhat admissible, as the piece at the Prince of Wales's is played in so short a space of time and in one scene. When you take into consideration the amount of delicate diplomati-



Mr. Kendal  
Miss Rachel Sanger } as *Dora*  
(The 'at' is Mr. Kendal's)

diplomatic ravelling and unravelling to be crammed into so little time, and the incidental song and dance to be got through also, I do not think the management of the Strand Theatre has really so much reason to boast of the superiority in these points, taking this into consideration. There is a well-cloaked farce in one act of the piece which has escaped the eagle eye of the Lord Chamberlain. It was originally intended for a skit on R'ty, under the title of *A Royal Row*. The original cast, which is now merged into that of *Diplunacy*, stood thus:—

D*ke of T*ck	Mr. Bancroft.
P* of W*ls	Mr. John Clayton.
D*ke of E*b*gh	Mr. Kendal.
D*c*ss do.	Mrs. Kendal.

It is, however, very little altered, and can be traced by any visitor to the Strand Theatre. Messrs. Marius, Cox, Penley, &c., somewhat lose the identity of the matter at the other place. There is much comfort in the abolition of all fees at the Strand Theatre, but the reserve that one is under during the performance contrasts unfavourably with the freedom permitted at the Prince of Wales's. One thing I cannot understand, and that is, why the performance of *Diplomacy-Diplunacy* should of necessity take place in two different establishments. I think it would save a considerable amount of trouble and bother to playgoers if the productions were merged in each other, and produced at the same house, and I should fancy



Mr. Arthur Cecil } as *Baron Stein*.  
Mr. Penley } (The mouth on the A.P. side of the sketch belongs to Mr. Penley).

M. Sardou would be quite as well satisfied with the treatment of *Dora*. One matter would, I know, be nothing the worse of it, and that is the gist of this page. The fact is, I went to *Diplunacy* on Saturday morning—no, to *Diplomacy* in the morning, and



Mr. John Clayton } as *Mr. Beaudou*  
Mr. Harry Cox }

to *Diplunacy* at the Prince—no, at the Strand—in the evening. I have lost the various programmes and become a good deal mixed. I must beg the kindly reader to unmix what he has perused for himself.

Mr. Bancroft } as *Count Orloff*.  
Mr. Marius }  
(The dotted lines belong to Mr. Marius.)

incontrollable jutting of the lower part of the back, Mr. Bancroft should remember that to exaggerate such misfortunes is scarcely more commendable than burlesquing the gyrations of a paralytic or the stare of a blind man. Mr. Arthur Cecil, though quite as funny, has been more kindly in his treatment of the gentleman who doubles the part with him, not finding it necessary to have his mouth slit to identify himself with Mr. Penley. There can be no doubt that the members of the Prince of Wales's company have received many valuable hints from the performance of the Strand



## REVIEWS.

## THE MAGAZINES.

IN *London Society* for April (Sampson Low & Co.) we have a continuation of "Cressida" by Bertha Thomas. To those who have a liking for the sentimental novel, this, for the most part gracefully-told story should have an unusual charm. "The Curious Adventures of a Cricket," with its clever illustrations, is continued; and so is "Switzerland, by Pen and Pencil." The shorter papers and the verse are quite up to the best standard of this popular magazine, and the number (which is full of pictures) is altogether attractive.

*The Westminster Papers* (W. Kent & Co.)—The portrait is that of the late John Cochrane. The likeness may be perfect, but it is a picture the work is scarcely as satisfactory as some we have seen from the same hand. We find, in addition to the usual quantity of current chess-matter, of problems, &c., biographical notes of the late Mr. Cochrane and the Earl of Ravensworth, and "all the news of the month." In the card department the number is uncommonly strong. There is an article of great ability on "Loo," and an elaborate contribution on *Ecarté*, which contains at least one startling passage. The writer winds up with these observations: "I am not sufficiently acquainted with the intricacies of Whist to give an opinion on 'Cavendish's' performance, but of *Ecarté* he clearly knows nothing, and therefore can teach nothing, and a book on *Ecarté* by a competent hand remains to be written." Is not this flat heresy?

*Baily* (A. H. Baily and Co.)—The portrait of the Right Hon. James Lowther, M.P., is very like the genial and clever original; but it is a sketchier, slighter picture than the limner is in the habit of favouring us with. For the rest, there is no fault to be found with our favourite magazine. "A Peck of March Dust" is in "Amphion's" happiest manner; and the verses on the marriage of the Earl of Rosebery, obviously from the same gifted pen, are fully worthy of the theme. Then we have an essay, from Dr. Shorthouse's powerful pen, on "Epidemic, Endemic, Infectious, and Contagious Diseases;" a continuation of the Memoir of the Rev. John Russell; a characteristic paper by "F. G.," entitled "Old England and Young England;" "Gossip from Grass Lands," by a well-known gossip; a paper on "Coursing," "Our Van" (full of good things), and a poem by—a Mitcham bard. It is interesting to find "F. G." in a tuneful mood. The awful catastrophe which befel the good ship *Eurydice* has set him singing a dirge which is remarkable for its tenderness and manly simplicity. We quote the longer half of "F. G.'s" mournful poem:—

No cheery-hearted coastguard fails  
To point the ship to those who stand  
Around—whose prayers are in the sails,  
Which waft her towards the friendly strand.

No wonder that the captain thought,  
With honest hope and pride of soul,  
To bring the good ship "smart and taut,"  
Like a swift racehorse, to the goal.

'Mid life and hope the thick black clouds  
Snow-filled shut out the ship from view;  
The fierce tornado strikes her shrouds,  
She's gone! with all her homebound crew.

The blood-red sun comes brightly back  
And lightens up the evening sky.  
And paints what *was* the vessel's track,  
As if in empty mockery.

Alas! for skill of human mind!  
He from whom good and evil come,  
Who rides upon the stormy wind,  
Took the three hundred wanderers home.

*Belgravia* (Chatto and Windus).—Far and away the best thing in this number is "The Marine Binocular," by Richard Dowling, a startlingly realistic story—and yet full of the highest imaginative qualities—the like of which has perhaps not been written by any author of less *calibre* than Edgar Allan Poe. Indeed, in grasp and treatment, "The Marine Binocular" is curiously suggestive of one of Poe's weirdly enthralling stories. Mr. Dowling has given such proofs of his skill as a story-teller of the first class as must make his first excursion into the realm of three-volumes in the highest degree interesting. "By Proxy," one of the most original novels of the author, nears the end. The interest is maintained with unflinching skill. "The Return of the Native," by Thomas Hardy, continues to surprise and enchain by its sheer freshness, albeit it possesses many another excellence as a story. Then we have "Some Turkish Slave Stories," "The Game of the Celts," "An Epicurean Tour"—in America, a clever and genial paper—and other matters, making, altogether, one of the best numbers of this admirable serial we have seen for a very long time.

*The Gentleman's Magazine* (same publishers).—We note with interest a steadfast determination on the part of editor and publishers of this superior serial to make it worthy of the aim which may be considered to lie within the limits prescribed by the title. In the hands of the present "management" the *Gentleman's* is emphatically a gentleman's magazine of the most adequate character. In the present part we have a continuation of Whyte-Melville's rattling novel, "Roy's Wife," a capital paper by Dutton Cook, entitled "Joseph Surface"—being a biographical sketch of plausible Jack Palmer, the creator of oleaginous Joseph—and articles on "The Charter of Our Policy," by the Rev. Malcolm Maccoll; "Savage Penal Laws," by J. A. Farrer; "William Harvey" (a clever and opportune paper, usefully illustrated), by Dr. Richardson; "The Early Italian Drama," by George Eric Mackay; and "The Origin of Nerves," by Dr. Andrew Wilson. "Table Talk" is fairly interesting, and Mr. Hopkins's illustration to the novel fairly good.

As an engraving it falls short of being quite satisfactory. To speak technically, "it grins."

*Mirth* (Tinsley Brothers).—On the whole, this, the sixth number of an increasingly popular magazine, is the worst. Not one of the longer stories—"Damocles Number Two," by the editor; "Un Duel, après un Bal Masqué," by J. A. Scofield; "Prim Street, S.W.," by J. A. O'Shea; and "Done in the Dark," by R. Reece—deserves more than a languid word of commendation. The stories are not altogether dull; but then, on the other hand, they are not funny. Mr. Reece's is the best. Godfrey Turner's "Rocket Sticks" and "The Journal of Society" are clever examples of society verse well and pungently wrought. We commend "Rocket Sticks" to the notice of those club-wits who are never tired of retailing their own jokes, to the infinite misery of the listeners thereto. In a group of verses entitled "Pater at the Play," by G. L. Gordon, we have a collection of wild puns that are curiously suggestive of Mr. Byron's early manner of working that mine of humour.

*Tinsley's Magazine* (same publishers).—"London under Three Kings" and "A Curious Case of Kleptomania" are the most striking papers in the present number, which, like its predecessors, is amazingly strong in fiction. In "Vere of Ours," by James Grant, and the Duke de Pomar's amazing story, entitled "A Secret Marriage and its Consequences," there is enough of the kind of pleasant excitement which is presumably derivable from listening to a story-teller as ought to satisfy the most inordinate desire. The verse is rather above the *Tinsley* average, which is low, and there is a short story called "Sacrificed to Ambition," which is eminently readable.

*Chambers' Journal* for April is what this magazine always is—varied in interest, amusing, and from the first page to the last thoroughly readable.

*Royal Scottish Academy Notes*, 1878. Containing 117 illustrations. Edited by George R. Halkett. Edinburgh: Thomas Gray and Co.—Based upon an idea, originated, if we mistake not, by Mr. Henry Blackburn, we have here a permanent record of the last Scottish Academy's Exhibition, with numerous excellent illustrations, most of which have been drawn by the painters of the pictures they are from. The critical comments are necessarily brief and slight, but they are well-written and pithy, forming with the sketches a very interesting series of pen-and-pencil notes well worth preserving.

## ATHLETICS, AQUATICS, &amp;c.

ALTHOUGH the weather on Saturday last was just about as miserable as it possibly could be, there was plenty of sport going on. First and foremost comes the second Spring Meeting of the London Athletic Club at Stamford Bridge, and despite the unfavourable state of the elements some good sport was shown, in the presence of a better company than could have been anticipated. As usual the Standard Challenge Cups produced no contests, H. Venn, C. Hazen-Wood, and L. Junker "walking over" for the Three Miles "Walk," Half-Mile and 100 Yards respectively. However, the more recent donations, the Ten Miles and 220 Yards Handicap Challenge Cups resulted in a really fine display of running, the former being retained by the holder, J. Gibb, who covered the distance under all the disadvantages mentioned above in 55min 34sec, only a few seconds slower than his best on record in November last; J. J. Bateman being second in 57min 11sec; whilst in the Sprint Handicap C. C. Clarke, 8yds, won by a yard and a-half only from the brothers M. and J. Shearman, who ran a dead heat for second place from scratch; time, 22 3-5sec. The final heat of the Open 100 Yards Handicap was a triumph for the allotter of the starts, as C. Y. Bedford, on the card as "introduced" with 5yds start only, won by a foot only from Dudgeon, L.A.C., 6yds, he being only six inches in advance of H. Allen, L.A.C., 3yds, time 10sec. In the Open Hurdle Handicap the last-named, with 11yds start, won by half-a-yard from A. Barker, L.A.C., 13yds., and the 600 Yards China Challenge Cup fell to F. B. Montague, 25yds start; time, 1min 15 1-5sec. From scratch, G. Mawby, Spartan Harriers, won the Four Miles Open Steeplechase in 24min 53sec. C. C. Clarke, 15yds, took the Members' 300 Yards Handicap in 32 4-5sec, and a heavy afternoon's programme concluded with the 1000 Yards Open Handicap, which N. Turner, L.A.C., 52yds start, won in the last few yards by half-a-yard, S. A. Rowbotham, L.A.C., 90yds, being second; time, 2min 23 2-5sec. On the same afternoon the last day of the Cambridge University Sports was brought to a successful consummation. G. H. Dodd, of Caius, won the 100 Yards in 10 2-5sec, E. Baddeley, Jesus, second; S. Palmer, of Corpus, beat L. K. Jarvis by half-a-yard for the Hurdles—time, 16 2-5sec, and J. P. Muspratt, Trinity Hall, 11yds start, landed the 120 Yards Handicap by a yard from C. W. Foley, King's, 10yds time, 10 2-5sec, amongst the beaten lot being Kempe, 5yds, and Treplin, scratch, two well-known "Dark Blues." Bolton, of Caius, was first past the post in the Half Mile, and H. J. L. Evers, of Trinity, occupied a similar position in the Three Miles Race; but the event of the afternoon, which I have purposely left over until the last, was the Wide Jumping. Baddeley proved the victor with the grand leap of 22ft 4 1-2in, and twice beside in the competition he jumped over the 22ft, whilst Palmer, of Corpus, was a sterling good second with 21ft 3 1-2in—a brace of performances which made the Oxford crack and his friends present look "unutterable things."

On Thursday next the Championships are commenced, and will be concluded the following Monday, but the entries have not yet closed. The Inter-University Sports are fixed for Friday, April 12th, and the odd event will be a near thing; but I shall have more to say about them next week.

In professional pedestrianism another great feat has been accomplished, and once again I have to record a "best on record," made at the Agricultural Hall last Saturday, the accomplishees of the task being W. Howse, of Hoxton, and A. Hancock, of Hackney, and the distance 50 miles; Thatcher was third, and Jem Miles was fourth with 45 miles to his credit, and the others who started, with distance they each covered, were as follows:—Bolding, 26 miles 6 laps; O. Hancock, 20 miles 7 laps; Courtney, 20 miles; A. Clark, 18 miles; Barnes, 17 miles 5 laps; Perkins, 16 miles 2 laps; Myers, 4 miles; Corkey, 1 mile 2 laps; McLeavy, 7 laps.

The crews have had a miserable time of it since my last. Oxford remained at Maidenhead until Wednesday, and on Saturday, Monday, and Tuesday they did some good work, their stroke averaging from 33 to 35 per minute, yet the knowing ones found much fault with them. Yesterday they made their appearance at Putney, and, as might be expected, were the observed of all observers. The *cognoscenti*, or rather, I should say, a certain section, appeared to fancy they were overtrained and more fit to row next Saturday than on the proper fixture. They had a good spin about 33 to the minute, and it was stated were going the entire course, but I was unavoidably prevented from waiting to discover, however I can only say that I was favourably impressed, after what I had heard, with their chance, as they certainly belie the reports which have been in circulation as to their form. Cambridge are evidently leaving no table unturned to secure victory, and on Monday they went the entire course in 23min 15sec, their stroke varying from 32 to 35 per minute. Some of the best work they have done since on the metropolitan waters was got through by the crew on Tuesday; they were out both in the morning and afternoon, and the improvement in their style was marked indeed; they made very many fresh friends, and several of the riverside authorities swear by the chances of the Light Blues. I do not intend to pass any more remarks on the doings of the crews, as I am one of the sternest opponents of the false adulation accorded to them by a section of the "Press," and the way in which individual members of the eights "swell about" in their flannels and coats is nauseating after the cool impertinence of the Oxonians last week, and the childish way in which they pretend not to like to be looked at. Next week I shall have time to give my final opinion, but at present I am predisposed to the chance of the Oxford crew.

The weights and names of the crews are as follows:—

## OXFORD.

	st.	lb.
(Bow) W. A. Ellison (University College)	10	10 1/2
2. D. J. Cowles (St. John's)	11	2
3. H. B. Southwell (Pembroke)	12	3
4. W. H. Grenfell (Balliol)	12	9
5. H. Pelham (Magdalen)	12	6
6. G. F. Burgess (Keble)	12	13
7. T. C. Edwards-Moss (Brasenose)	12	1
(Stroke) H. P. Marriott (Brasenose)	12	0
(Cox) F. M. Beaumont (New)	7	5
Average, 12st 0 1/2 lb per man.		

## CAMBRIDGE.

	st.	lb.
(Bow) H. R. Jones (Jesus)	10	10
2. J. A. Watson-Taylor (Magdalen)	11	11 1/2
3. T. W. Barker (First Trinity)	12	10 1/2
4. R. J. Spurrell (Trinity Hall)	12	1 1/2
5. L. G. Pike (Caius)	12	10
6. C. Gurdon (Jesus)	13	3 1/2
7. T. E. Hockin (Jesus)	12	12
(Stroke) E. H. Prest (Jesus)	11	0
(Cox) G. L. Davis (Clare)	7	6
Average, 12st 0 1/2 lb per man.		

The Bicycle season may be said to have been started on Saturday last by the Temple Club at the Alexandra Palace, but the weather was most unfavourable, and the sport necessarily of an uninteresting character, despite the fact of the event set for decision being the 25 Miles Championship of the Club. H. Akers proved the winner by about 200yds from Fagan. Time, 2hr 25min 30sec.

In football I have barely anything to notice. On Saturday the final tie for the Scottish Association Cup, between the Vale of Leven and 3rd Lanarkshire (Glasgow) R.V., was played at Glasgow, and the former won by a goal to nothing. The winners are to play the Wanderers at Kennington Oval on the Boat Race day. The return match between Nottingham Forest and Stoke resulted in a draw; Barnsley beat Bradford Zingari; whilst in the metropolitan district nothing worthy of note has occurred. In fact, the season may fairly be considered over.

The Inter-University Billiard Matches have been played at Brown's Rooms, and Oxford have been defeated in both. Cambridge played Messrs. D. D. Pontifex and Lowe in the double-handed game against Messrs Howard and Sargent, the Cantabs scoring 501 to 466, whilst in the single-handed game Pontifex beat Sargent easily by 502 to 370. EXON.

**SOUTH AMERICAN MEAT**—The Royal Mail Company's steamer *Mondego* arrived at Southampton on Tuesday with a large cargo from the River Plate, and among other items in her manifest are upwards of 1,000 cases, containing between 40,000 and 50,000 ox tongues, from Messrs. McCall's factories at Paysandu. This will give some idea of the enormous slaughter of oxen which supplies so much of the export trade of the Argentine and Uruguay Republics, the hides for the most part finding their way to the continent of Europe through Bordeaux and Antwerp, the flesh in the form of "charque" to Brazil and the West Indies, and the tongues to the British public.—*Morning Post*.

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&c., &c.

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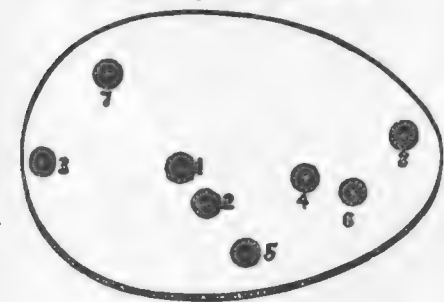
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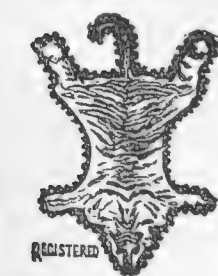


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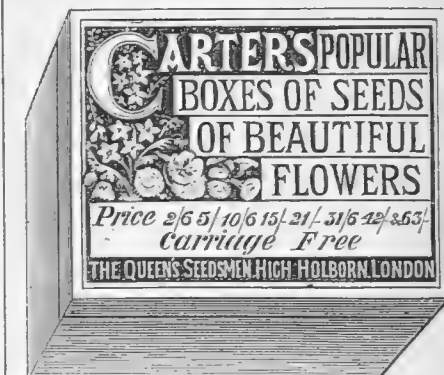
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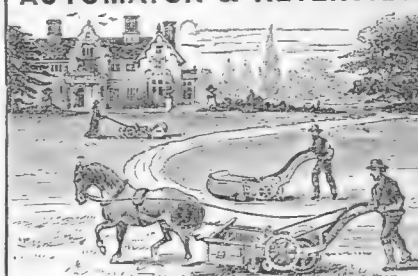
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 The above have been regularly driven as a team, as well as in single and double harness.  
 Dark CHESNUT GELDING, 16-1; goes well in harness.  
 Light CHESNUT GELDING, 16 hands; good hunter, and goes well in harness.  
 GREY GELDING, 16 hands; fine goer in harness.  
 CHESNUT COB, 14 hands; capital hunter, and goes very fast in harness.

## TO be SOLD by AUCTION, by Messrs.

TATTERSALL, near Albert Gate, Hyde Park, on MONDAY, April 8th, the following High-stepping COBS and HUNTERS, regularly hunted with the Queen's Stag-hounds and Windsor Drag-hounds up to the time of sale, the property of a Gentleman.  
 HUNTERS.

1. BILLY, brown gelding.
2. WEASEL, bay gelding.
3. BUSHRANGER, bay gelding.
4. CHIT, brown gelding; certificates lodged at Messrs. Weatherby's.
5. STAR OF IRELAND, bay gelding by Knight of St. Patrick out of Pride of Kildare's dam; in training, certificate lodged at Messrs. Weatherby's.

## COBS.

6. JACK, bay cob; up to weight, good park hack, with fine action, quiet in harness.
7. PERFECTION, bay mare; with extraordinary action, regularly driven by a lady.
8. TOMMY, bay cob; very fine goer.
9. NELLY, roan cob; very fine goer.

Nos. 8 and 9 have been regularly driven as a pair, quiet in single and double harness, and to ride.

## TO be SOLD by AUCTION, by Messrs

TATTERSALL, near Albert Gate, Hyde Park, on MONDAY, April 15th, the following HUNTERS, most of which have hunted with the Cottesmore, Belvoir, Quorn, Mr. Tailby's, and the Atherstone Hounds during the last two seasons they are all perfectly quiet and free from vice, fast, and perfect jumpers, and will be hunted up to the time of sale, the property of the Earl of Aylesford.

1. CHELTENHAM, bay gelding, 7 yrs; good jumper, perfect hunter and back.
2. POLLY, chestnut mare, 9 yrs; fine action, beautiful hack, and splendid jumper, has been ridden by a lady to hounds.
3. MISS GOODWIN, bay mare, 7 yrs; good hunter.
4. PERFECTION, brown mare by Dalesman, 6 yrs; splendid action, beautiful jumper, and fit to ride in the park; has been ridden by a lady.
5. BLACKIE, black gelding, 8 yrs; grand hunter, has been ridden with troops and driven in single and double harness, also in a team, and has been ridden by a lady to hounds.
6. DRAKE, brown gelding, 9 yrs; one of the grandest hunters, and has been ridden by a lady.
7. WHITE COCKADE, grey gelding, 9 yrs; a perfect hunter and very fast, has been ridden by a lady to hounds.
8. WEXFORD, bay gelding, aged; perfect hunter and fast, and splendid jumper.
9. CHARLIE, bay gelding, 7 yrs; a grand hunter and fast.
10. WOLLASTON, bay gelding, 7 yrs; a perfect hunter, fast, and has been ridden to hounds by a lady and been driven as leader in a team.
11. ARDEN, bay gelding, 5 yrs; good hunter and fine jumper.

They are all fine timber jumpers. Nos. 6 and 7 have been ridden over stone walls in the Duke of Beaufort's country, and are perfect over them.

## PONIES.

12. SPRIGGINGS, blue roan gelding, 7 yrs, about 11 hands; the noted trotting pony, can trot 15 miles in the hour, perfectly quiet for a child to drive.
13. LITTLE WONDER, 14-15 high, 5 yrs; charming hack, beautiful jumper, and would make a splendid polo pony.

## STEEPLECHASE HORSES.

14. COVENTRY, black gelding by Tim Whiffler out of Cherwell, aged.
15. RAVENSCROFT, bay gelding by Breadalbane out of Mystery, aged.
16. BAY FILLY by Guy Dayrell out of Chignon by Irish Birdcatcher out of Soot, 3 yrs; a beautiful jumper, untrained.
17. UNTRIED, by Vanderdecken out of Chignon by Irish Birdcatcher out of Soot, 2 yrs.

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1753.—SALES by AUCTION of HORSES and CARRIAGES on every Wednesday and Saturday, at Eleven o'clock precisely. Stalls should be engaged a week before either sale day. Horses received on Mondays and Thursdays from Nine to Twelve o'clock. Accounts paid on those days only, between ten and four. Cheques forwarded to the country on written request. The sale on Wednesday next will include 150 Brougham and Phaeton Horses, from jobmasters, with Hacks and Harness Horses, Cobs, and Ponies, from noblemen and gentlemen, New and Second-hand Carriages, Harness, &c. Sales and valuations in town or country.

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[Horse Auctions continued on page 65.]

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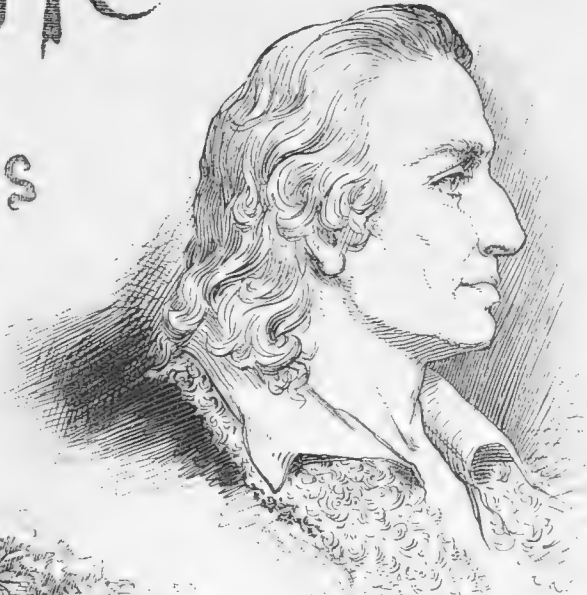
# OPERATIC

## Celebrities



Gaetano Cappiello

From a sketch by  
Madame Lebrun



Heine

From a bust  
by Frey



Virginia Plais



Michael Kelly



CARL VON WEBER

From a Painting by J. von Süss.



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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

Q. C.—Miss Julia Daly made her first appearance before a London audience at Drury Lane in January, 1860, in a character farce called *In and Out of Place*.

WALTER B.—You must not take money at the doors.

W. A. S.—Madame Elise Denecke died at Koschwitz.

ELIZA DOUGHTY.—Mrs. Bancroft commenced her career in the provinces when she was very young. There is a story extant which shows that even then the talent she displayed was great. Some little time before his death, Charles Kemble went to a country theatre to witness the performance of Miss Glyn in *King John*. He was very thoughtful and quiet during the performance, and was not moved to applaud until the scene between Hubert and Prince Arthur was played, after which he watched the per-

sonator of the young prince with deep interest, and when the little actress in her death-scene exclaimed:—

"O me! my uncle's spirit is in these stones,

Heaven take my soul, and England keep my bones."

the old actor stood up in his box, exclaiming, "By Heavens, that girl will be a great actress!" The girl was Marie Wilton, now Mrs. Bancroft.

P.—At the time of Charles Macklin's birth, births and deaths were not registered in Ireland, and it was customary to permanently preserve the dates of these family events in various ways, one of which was by tattooing. The date of his sister, Mary McLaughlin's, birth was thus recorded on her arm, and she was exactly ten years his senior. Mary Millar, Mrs. McLaughlin's servant, was afterwards, when an old woman, in the service of Mrs. Charles Macklin, and often repeated the story of her husband's birth, and his narrow escape at the Battle of the Boyne. The account was further confirmed by other relations of Macklin, at a time when there could have been no reason for false statements.

POTTER E.—1. In the year 1659 there were three theatres, namely: The Cock Pit, in Drury Lane, under the management of Rhodes, the Charing Cross bookseller; The Red Bull, in St. John Street, Clerkenwell, and one in Salisbury Court, of which William Bastin, who was succeeded by Sir William Davenant, was then manager. 2. Vanbrugh built his immense theatre in the Haymarket, on the site of the present Italian Opera House, in 1705. 3. The Duke's Theatre was erected in 1695 in the Tennis Court, Lincoln's Inn Fields, by subscription, for a company under the management of Belliston. 4. The Little Theatre in the Haymarket, was built by a carpenter named Potter, and it was opened in January 1729 without a licence. 5. Odell opened his theatre in Goodman's Fields, Shoreditch, also without a licence, in 1729.

D. D.—There are various statements extant as to the date of Congreve's birth. On his monument the date is given as 1672, another writer names 1674, but the bulk of his biographers fix it as 1670. His first comedy, *The Old Bachelor*, was written when he was nineteen years of age.

MUSICAL.

F. J. N.—Mr. Engel, the celebrated teacher of the Harmonium, and composer of the "Harmonium Tutor," published by Messrs. Metzler & Co. has returned to London, after an absence of several years in the United States. We do not know his address, but you can probably obtain it from Messrs. Chappell & Co., New Bond Street.

BAND MASTER.—Planquette's opera "Les Cloches de Corneville" is copyright in this country, and you are not entitled to perform any portion of the music in an "orchestral selection," or otherwise, without permission from the English publisher, Mr. Joseph Williams, of Berners-street, W.

J. WILLIS.—The Harmonichord was an instrument invented by Dr. Kauffman, and resembling a pianoforte, but with a tone something like that of a violin, produced by the friction of a wooden cylinder, covered with leather, which caused the pianoforte strings to vibrate. You may possibly see one at the South Kensington Museum.

R. S.—Madame Katti Lanner is a daughter of the celebrated dance composer Joseph Lanner, who died at Vienna in the year 1842. The equally famous Johann Strauss was originally a violinist in Lanner's band.

ARGENTINE.—Glees are musical compositions peculiarly English, and appeared in their present form about the middle of the last century.

SPORTING.

H. B.—"An Act to restrain and prevent the excessive increase in Horse Races" was passed in the thirteenth year of George II., which provided "that from and after the 24th June, 1740, no person should enter or start any horse for any prize-money, except such horse was bona fide his own property, and that no person should enter or run more than one horse for a race. Also, that no prize or sum of money shall be run for of less value than £50, except at Newmarket and Black Hambleton in Yorkshire," &c.

MISCELLANEOUS.

EDGEHAR.—A letter published in "The Gentleman's Magazine" in 1771, written in Hungary, described an automaton figure constructed about a year before, by M. de Kempfert, Director-General of the Salt Mines in Russia. It was exhibited at Presburg, was of nearly life-size, and dressed like a Turk, having a chess-board before it on which it played with great skill. The description of this machine accords in every respect with that of the other, which was introduced into this country at a much later date, but we are not sure that it was the same.

M. R.—1. Previous to the change of currency in 1825, English shillings were valued in Ireland at thirteen pence each.—2. The Queen visited Dublin in 1849. She was accompanied by her late consort, the Prince of Wales, the Princess Royal, Prince Alfred, and the Princess Alice, and made a public entry into Dublin on the 6th of August. She remained in Ireland until the 10th of that month. George IV. visited Dublin in August 1821.

E. N. M. P.—1. The statement was probably that which we append: "Let the Porte weigh well the difference between independence on the one hand, and protection on the other, for the two are eternally incompatible, and let Turkey know that on the day she is protected Turkey in Europe is no more." This paragraph appeared in *The Times* of September 17th, 1853.—2. The Crimean War had its origin in a paltry squabble about the sacred places in the Holy Land; it was strongly denounced—and was advocated by Mr. Gladstone, as Parliamentary blue-books will show; but he afterwards strongly opposed its continuance. The various steps by which that war was ultimately decided upon are curiously like those the Government is now taking.—3. The Jews were expelled from "Holy Russia" shortly before the Crimean War broke out.—4. M. Thiers wrote as follows, long before the war in the Crimea: "It was quite enough, in delivering Finland to the Russians, to have afforded them the means of a step in advance towards the Sound, as a point from which they will not be less menacing at a future day, when the Russian Colossus, with one foot on the Dardanelles and another on the Sound, shall make the whole world his slave, and liberty will have fled to America. However chimerical all this may seem now to narrow minds, it will one day be a cruel reality; for Europe, unwisely divided, like the towns of Greece in the presence of the Kings of Macedonia, will have probably the same lot."

B. C.—The father of Gerald Massy the poet, was a canal-boatman, whose usual earnings were ten shillings a week—a perfectly uneducated man, but one full of many energy and amiable qualities. He lived at a place near Tring, in Hertfordshire, in a hut, for which he paid the weekly rent of one shilling, and in which Gerald Massy, in 1828, was born. Gerald started in life when fifteen as a London errand-boy, and set about the hard task of self-education with an amount of enthusiasm, industry, patience and success which must provoke our warmest esteem and admiration for his character.

F. A. CLEMENT wants to know if a religious sect, which was known in Russia as the Anti-Ceremonialists, is still in existence there. We are unable to supply the information.

T. P. R. G.—The political doctrine of non-intervention has never wanted advocates in Parliament since 1702, when Edmund Burke, in a letter to Lord Granville, wrote: "I perceive much pains are taken by the Jacobins of England to propagate a notion that one State has not a right to interfere, according to its discretion, in the interior affairs of another. This strange notion can only be supported by a confusion of ideas," &c. The doctrine is, however, much older.

AUNT. C. R.—St. Bride's Well was a holy well in Blackfriars, close to the Church of St. Bride, in Fleet-street. Edward VI. founded close by it the hospital which took its name, and this building, being afterwards used as a prison for turbulent London apprentices, in later times became an ordinary house of correction, still called the Bridewell.

FARMER, A.—Before the 18th century turnips were cultivated in kitchen-gardens only. The practice of growing them in the open fields was introduced from Germany by Lord Townshend, when he was Secretary of State, in the reign of George II.; the first English fields of turnips were those sown on his lordship's estate in Norfolk.

S. G.—Christopher Barber was a portrait-painter of some repute. He exhibited in the Spring Gardens Exhibition of 1763, and afterwards at the annual exhibitions of the Royal Academy. In 1770 he was living in St. Martin's-lane. There was a portrait painter of the same name who flourished in London about the same time—J. Barber, and another, John Thomas Barber, who painted most of the Royal Family, and was in many respects a remarkable man. At the time of Bonaparte's threatened invasion he organised a company of rifle volunteers, who became conspicuous as marksmen. At a review of his company, called "The Duke of Cumberland's Sharpshooters," Mr. Barber, being its Major-Commandant, held a target, at which every man fired from a distance of one hundred and fifty yards without one missing the bulls-eye. Of all these skilled marksmen, who had challenged and beaten every other rifle corps in and near the metropolis, the most skilful was their artist Major-Commandant. He was also the founder of provident savings-banks for the poor, the author of many books, and the originator of the County Fire Office and Provident Life Insurance Office, of which he was manager. He afterwards took the name of Beaumont, and became a magistrate for Middlesex and Westminster. There is an excellent portrait of Charles Kemble, painted by him, still in existence, and another of Cooke as Richard III. A London artist, named T. Barber, exhibited portraits at the Royal Academy some few years after. There were also two painters of about the same period, called Lucius and R. Barber.

L. SOMMERVILLE.—The hornpipe was a Welsh musical instrument made with a pipe perforated with a certain number of holes at stated distances, and having a horn at either end. The dance bearing the same name is supposed to be derived from this instrument.

THE ILLUSTRATED  
Sporting and Dramatic News.

LONDON, SATURDAY, APRIL 6, 1878.

Not even the most thorough and downright of racing optimists can hope to palliate, even by the most subtle and refined arguments, the proceedings which took place

with reference to two of the intending competitors in the race for the Grand National recently decided at Liverpool. That sporting centre has long ago earned an unpleasant notoriety through operations of the kind we are about to describe and comment upon, but even the "oldest racing inhabitant" can hardly tax his memory with the recollection of more disgraceful tactics than those which the individuals connected with *The Liberator* and *Citizen* chose to adopt with their horses. On all hands the eleventh hour scratchings of these whilom favourites for the great cross-country event of the year have been commented upon in language of no uncertain meaning, even by those who, for obvious reasons, are inclined to gloss over such blots in our Turf system, and to find excuses for their perpetrators on grounds we need not mention. Had the offenders been what are termed "little men," a tone of even more intense indignation might have been adopted; but, as it is, even the most servile of apologists for the "Upper Ten" have for once dared to express their contempt for the "working" of *Liberator* and *Citizen* in the market, and if their ostensible owners are not to be held responsible for the proceedings in connection with them, we should very much like to know with whom the blame may be said to rest. Since the infamous *Fraulein fiasco*, we have had no such "pitiful tale" to record; indeed, it has been matter for remark how few transactions of a similarly objectionable nature have of late disgraced the annals of racing, and we were in hopes that the last had been heard of noblemen and gentlemen finessing in such fast and loose style with the instruments of gambling in their possession. Of course, it will be argued that the horses were not "milked," and that therefore their owners made no contraband profit out of them, but that is not the point; and whether or not anyone else reaped nefarious gains out of the transaction we do not care to inquire. The assertion cannot be evaded or gainsaid that at any rate the horses were not intended to run for the honour and glory of winning, but that unless something more than the stakes was in prospect, they were to be unceremoniously sent to the rightabout. We shall doubtless have the saying of Lord George Bentinck once more crammed down our throats, "that no one could afford to race who did not bet"; and maybe we shall lay ourselves open to the accusation of washing the dirty linen of the Turf in public; but there can be no use in blinking unpleasant facts, nor in refraining from censure when the gravity of the offence demands it. It is of no use covering up these sores, and hiding them from the eyes of men, in the hope that they may escape detection; but in order to restore the body with which they are infected to health, it is necessary to expose, lay open, and, if need be, to cauterise these real "cankers," and thus to induce a more healthy action in the parts affected. We would fain see the Turf purified from its baser associations, and even though the idea be considered Utopian, and the method of carrying it out Quixotic, it is better to speak out boldly than to suffer in silence, and so allow things to glide from bad to worse.

It must be remembered that the "atrocities" of the case was aggravated by both *The Liberator* and *Citizen* being brought to Liverpool, as thus public confidence in the pair was certain to be increased instead of abated, though in the case of *Citizen* it might be argued that his backers should have held aloof, after the horse had experienced a similar fate previously, having been taken to a meeting at another place, and not allowed to run. And not only were the horses brought to Liverpool, but they were permitted to appear on the card of the day's races, and only withdrawn an hour or so previous to the time when the Grand National was set down for decision. It was of course the "old, old story" of "forestalment," a convenient and specious, but not a reasonable excuse, as we shall proceed to show, and in doing so, it may be worth while to dissect the expression, and to ascertain whether there is anything in it. We can understand an owner scratching his horse upon the spur of the moment, in the course of betting long anterior to the race, when he finds that reasonable odds have been appropriated by unauthorised parties; but we are at a loss to understand what his object can be, when what is termed "a fair price" can no longer be obtained, in keeping his horse in the race at all, much less of bringing it to the scene of action. There may exist, indeed, a Micawber-like hope that someone will "turn up" the money, and that, in the language of the Ring, operators may be induced to disgorge, but, is not this in all, except the most infinitesimal number of cases, the most forlorn of hopes; and can any reasonable man expect that the consideration will be forthcoming, unless some solid inducement is held out to the appropriators of the wished-for odds against the horse? The simplest method of revenge, one would think, is to scratch the horse at once, and so put his backer upon a thorny bed of their own making to abide the issue of affairs as best they may. After all the proceeding generally adopted in cases of forestalments, that of summary scratching always strikes us as an exemplification of the questionable policy of "cutting off one's nose to spite one's face," and it would be a far more dignified course to accept the retaliation together with shorter odds, than to attempt any revivitation upon the Ring, members of which generally manage these sort of things cleverly enough so as not to be losers in the long run, while the power is placed in their hands of repeating the performance on future occasions, and thus it happens that the unhappy backer never gets a chance of fair play. It is a dangerous game to endeavour to force the hands of the metallic fraternity, as many have found to their cost, for by united action the fielders can dictate terms to their opponents, who stand alone and with as little chance of escape as a traveller among wolves. But after "forestalment" has taken place, and the subject of it assumes a questionable aspect in the market, worse frequently remains behind in the opportunities thus afforded to unscrupulous speculators of "milking" the hapless victim to the last. This most undesirable process has, in its turn, been curtailed, if not altogether frustrated, by reason of our having drifted into post betting; but in certain important events there will always be the opportunity for such undesirable practices to recur, and it behoves us to be on our guard against them. We wonder



at men of position, sportsmen with a character to lose, and with a reputation at stake, being so ill-advised as to compromise their character for the sake of the paltry satisfaction secured by scratching at the eleventh hour; for an unsavoury odour is apt to cling to their actions ever afterwards, and we could instance cases where men have brought ridicule and dishonour upon themselves which has stuck by them through life, in spite of their subsequent conduct being all that could be desired. And while those who are thus induced to commit such flagrant errors of judgment injure themselves irretrievably in the eyes of honourable lovers of sport, they also serve to render racing and its surroundings more unpopular than ever in circles bent on counteracting what cavillers are pleased to term its evil influences. If racing has lost a certain degree of reputation (to put it mildly), that is no reason why it should stand in danger of altogether bidding farewell to respectability; nay, our object should be to raise it in public opinion, and, if possible, to obtain a remission of the severe sentence passed upon it by the puritans and the "unco guid." But there is small hope of such a regeneration as this, so long as proceedings such as we have alluded to above continue to disfigure and to degrade our national sport.

#### "LONDON ASSURANCE" BY AMATEURS.

THIS popular play was unusually well performed on Thursday and Friday week by some of the members of the Norwood Dramatic Club, and the cast was in many respects an exceptionally interesting one, including as it did such names as Miss Kate Carlyon, Mrs. George Grossmith, jun., Mr. Walter Goodman, and Mr. W. Gordon Smythies. Miss Carlyon, who has already made her mark as a professional actress at some of the suburban theatres, played Lady Gay as well as it has ever been represented by many leading actresses who have undertaken that difficult rôle; and her fresh clear voice and young and prepossessing appearance increased the attractiveness of her performance. Mrs. George Grossmith, jun., at once won the hearts of her audience by her simple, unobtrusive, and intelligent rendering of the character of Grace, and her scenes with young Courtney—especially on the Friday evening performance—were gone through with much feeling and artistic taste. Mrs. Grossmith, who "looked" well on the stage, also possesses an exceedingly melodious voice. Mr. Walter Goodman and Mr. W. Gordon Smythies, as Sir Harcourt and Lawyer Middle, showed that they had carefully studied the difficult parts which had been entrusted to them, as they were particular not only as to their manner of delivery, but also the tone of voice, gestures, and walk which their respective characters should assume. Both gentlemen, indeed, proved that they were by no means unfamiliar with the boards, and no doubt the success of the performances was due to the share these two "stars" took in it. Mr. Goodman's make-up and dress were remarkably good, especially in the first act, where he appeared in a very elaborate dressing-gown and smoking-cap. Mr. Smythies was equally well attired for his part, and kept the audience in one continuous roar whenever he appeared. This gentleman possesses every requirement for a comic actor of the right sort, and we should strongly recommend him to try the stage as a profession. His Mark Meddle was in most respects a Sampson Brass interpretation of the character. Mr. G. Wadley is no ordinary amateur, and although not without the faults of such gentlemen, acted with much spirit the part of Dazzle. He seemed quite at home on the boards, and gave one the impression that it was not the first time he had performed the character in public. Mr. T. H. Roe and Mr. E. S. Salaman were very creditable as Max Harkaway and Dolly Spanker, the latter being especially droll in his inebriated scene, where the business at the Prince of Wales's Theatre was to a great extent followed very effectively. The minor parts of Cool, Solomon Isaacs, and Pert were made the most of by Mr. E. C. Searle, Mr. Barnett, and Miss Jessie Barrington—Cool's business with Sir Harcourt in the first and second acts being particularly good. Here and there in the play's action a local gag was ingeniously introduced by some of the performers. Mr. Goodman's substitution of a "bicycle" for a steam-carriage was a novel thought, as was also his references to the popular periodicals of the present day in the fourth act, where Sir Harcourt hands his valet some notices of the coming elopement with Lady Gay for publication in the London Press. Our own periodical was included in the list, and the audience seemed to relish the notion that the SPORTING AND DRAMATIC NEWS might publish a report of the proceedings of the licentious baronet, with copious illustrations by "Our Captious Critic," including a sketch of Sir Harcourt in the act of eloping with Lady Gay, with little Spanker in the background, and the motto—"We don't want to fight!" Before the curtain rose an effective pianoforte duet was capitally played by Miss Miriam Goodman and Miss Alice Marie Salaman, and before each subsequent act Miss Goodman performed several favourite pieces in a brilliant manner.

THE West London Rowing Club's Amateur Dramatic Entertainment came off on the 23rd instant at St. George's Hall, and commenced with an original comedy drama in two Acts by J. J. Dilley, entitled *Auld Acquaintance*, which, played with much spirit and good taste, reflected considerable credit upon Mr. F. H. Macklin, under whose direction it was produced, the professional ladies who took part in it, and on the amateurs, Messrs. J. Hutchings, A. H. Strong, H. J. Murcott, and S. Gore Browne. Mr. Faulkner Leigh sang between the pieces with much power, taste, and feeling. The entertainment concluded with a burlesque, *Bombastes Furioso*, which appeared to afford at least as much amusement to the actors as it did to the audience, who laughed alternately with and at the former.

FOR the Harvard-Yale struggle in America we see that one of the most important steps, and what was feared would be a stumbling-block in the harmonic course of the above-named race, was removed. In fact we might say that all the more serious impediments were cleared away. It was anticipated that the selection of the course and referee would be the source of much dissension, but this proved not to be the fact. O. D. Thompson, captain of the Yale crew; Mr. Bancroft, captain of the Harvard eight; Mr. W. Hite, President of the H. U. B. C.; and H. G. Danforth, President of the Y. U. B. C., held a conference, and a voyage of discovery on the River Thames quickly settled the question, all parties agreeing that the best site was from a rod or so below Perkins Point, a little over towards the city side of the river, down to Winthrop's Point. This gives a straight mile and a half, and then the course inclines slightly westward, but so gradual is the bend that it is almost imperceptible. This water-road will give as straight a four-mile course as it is possible to get, whichever way the start and finish may be located. Stone posts, indicate the start and finish, the waterway also being marked off at every furlong, buoys and flags marking the highway. It is expected that the crews will take up their quarters on the river about a fortnight before the contest. The usual discussion over the selection of a referee was terminated by a compromise, which was that each college should alternately select that functionary; Yale having the choice this year, have selected Prof. A. M. Wheeler.

#### HENRY CHOLMONDELEY-PENNELL.

IN a recent number we published a portrait of Mr. H. Cholmondeley-Pennell, the winner of this year's grand international pigeon-shooting tournament at Monaco, whose name is such a household word where English sportsmen congregate, and so familiar also in other departments of the literary and official world, that we make no apology for presenting our readers with a sketch of his life, in relation, of course, more particularly to our own rôle of sporting chroniclers.

We find, then, from that very useful book, "The County Families of the United Kingdom," that Mr. Cholmondeley-Pennell is the eldest son of Sir Henry Pennell, of Woodlands, Weybridge, and was born 1838.

After serving in various departments of the public service, he was appointed Her Majesty's Inspector of Sea Fisheries in 1866; and in 1875 was selected by the English Government to assist the Khedive of Egypt in his contemplated reforms as Chief of the Department of Internal Commerce of that country—an appointment which he resigned on account of his health in the year following. To judge, however, from the books which Mr. Pennell has published since that period, and other matters of public interest with which his name is connected, it does not appear that he has found his enforced leisure hang very heavy on his hands. Mr. Pennell made his first mark in literature in "Puck on Pegasus," the date of which is given by "Haydn's Biographical Dictionary" as 1861, though we fancied it was some years earlier—a collection of brilliant and satirical verses, which attracted general notice, and landed its author at a bound in the enviable position of a "successful author." "Puck on Pegasus" has since gone through many editions, and indeed may be said to be almost a classic in its own department. Mr. Pennell's other poetical works are "Crescent," 1866; "Modern Babylon," 1873; "The Muses of Mayfair," 1874; and "Pegasus Re-saddled," 1877. In 1864-65 he edited the "Fisherman's Magazine and Review," and has since been a prolific contributor to angling and general literature. His most successful and best known books on fishing are "The Angler-Naturalist," "The Book of the Pike," and the "Modern Practical Angler,"\* in the last-named of which he has founded a new school in matters piscatorial—the substitution of a few general artificial flies, tied in a new way, for the multifarious assortment hitherto used. Throughout his writings Mr. Pennell is a strenuous advocate for everything that tends to simplify, as well as make sport more a matter of high art; and most of his essays run in this groove. Perhaps it is in this constant aiming at perfection in all the implements and accessories of sport, even to the minutest details, that one secret of his success, both as an instructor and as a performer, is to be found.

We remember, for example, reading in the *Field* some years ago a description by Mr. Frank Buckland of a very instructive and amusing sea-fishing match between himself and a local celebrity on one side, *versus* Mr. Pennell on the other—the "locals" using the old-fashioned string and hand-lines, coarse leads, and whale-bone gear then commonly employed; and Mr. Pennell a "jack rod, dressed silk running line, and gut hooks." All three competitors fished out of the same boat, and with equal advantages; but the result was far from being an equality—the "Apostle of Fire Fishing," as Mr. Pennell has been not inaptly styled, beguiling from their native element not only a greater weight of fish than his two antagonists combined, but actually more than the united catches of his own and of another boat which was fishing alongside! Another interesting, and, in its upshot, suggestive, fishing match, the circumstances of which are on record, took place between Mr. Cholmondeley-Pennell and two celebrated Scotch anglers—"famous fishers both"—Mr. Alexander Russel, late editor of the *Scotsman*, and the well-known author of "The Salmon;" and Mr. W. C. Stewart, whose excellent monograph on "The Art of Trout-fishing" will always occupy a place of honour in the angler's library. The match arose out of a discussion on the merits of "local" as compared with "general" flies, Mr. Pennell being in favour of the latter, and Mr. Stewart and Mr. Russel of the former; and the party being then *en route* for Loch Leven, the most celebrated trout loch in Scotland, it was agreed to put the question to the practical arbitrament of the rod. The result—which Mr. Pennell, in his book, modestly attributes entirely to his flies—was that he caught a greater number and weight of fish than his two antagonists together.

If space allowed we should like to have recorded and presented to our readers more of these fishing anecdotes and legends of Mr. Pennell's piscatory prowess, which float about lake and river side in the four quarters of the British Isles—for Mr. Pennell seems to have been ubiquitous as well as amphibious where fishing is concerned, and it may be truly said "his fame is upon many waters."

No doubt a considerable portion of Mr. Cholmondeley-Pennell's success in sport is attributable to his remarkable personal activity. During his younger days he is reputed to have been an excellent "all-round man" at athletic pursuits: strong both in running and jumping, a first-rate skater and swimmer, and no mean performer either with oar or bat, he was, as may be supposed, always tolerably well "on the spot" whatever sport might be in hand. In the hunting-field Mr. Pennell was for many years a familiar figure, and few straighter riders ever crossed a saddle. Some years ago, however, he unfortunately received a severe concussion from a fall with the Essex Stag-hounds, after one of the most brilliant runs of the season, and his reappearance in the field is, we fear, not now to be expected.

Mr. Pennell's career as a "shooter," to use the expression in vogue with our neighbours across the Channel, began almost at school; and at fourteen his hand and eye were so true that it is stated he could hit an egg thrown into the air with a pistol bullet. This quickness of eye, "nerve," or whatever it may be, has evidently not deserted him, as the season before last, as appears from the reports in the Press at the time, he backed himself for a heavy penny to hit in the same way, with a single-barrelled gun, 100 paces consecutively, without a miss. By this, we believe, quite unrivalled feat, which took place at the Gun Club in the presence of the umpires and their friends, Mr. Pennell won £250. In the following year, on the same ground, he won the cup for the best score in the celebrated match between the "choke-bore" and "smooth-bore" guns, shot at 40 yards rise, the longest distance on record for any similar competition. He also carried off the International Cup at the Gun and Polo Club, Brighton, in 1874, and a number of other local prizes, both for pigeon-shooting and rifle-shooting, including, in 1876, the largest money prize given for the former in England—the 1st Middlesex Gun Club Stakes of £100, and for which he shot second the year following. Mr. Pennell's winnings at Hurlingham and the Gun Club have been so often recorded in our own and other sporting chronicles that we need not weary our readers by recapitulating them. In the international shootings, also, which have of late years become so fashionable abroad—at Paris, Baden, Trouville, Dieppe, and elsewhere—Mr. Pennell has figured as a frequent and successful competitor, and we are assured by a contemporary that during the past season he has won at the different Continental shootings no less than eleven principal prizes out of a total of twenty-five for which he has competed, and including the Grands Prix both of Dieppe and Monaco. The latter is, *par excellence*, the Blue Riband of the Tournament of Doves, and is worth altogether nearly £1,000.

\* Men of the Time.

#### WEEKLY MUSICAL REVIEW.

DUFF & STEWART, 147, Oxford-street, W.—"Because you told me so," price 3s., ballad, written by J. Enderssohn, composed by C. H. R. Marriott. The words of this song are acceptable, and the music, though not remarkable for originality, is melodious.

ENOCH & SONS, 19, Holles-street, W.—"A ditty," price 1s. 6d. net, is a setting by W. P. Strangways of Sir Philip Sidney's quaint and pretty poem, "My true love hath my heart." The music is unaffectedly pretty, and is well suited to the words.—"Year after year," price 4s., song, words by Miss Muloch, music by A. S. Gatty. The poetry is worthy of Miss Muloch, and the music is of Mr. Gatty's best. This is a poetical and graceful song—"Happy as a king," price 3s., words by H. Harraden, music by Ethel Harraden. This is a well-written song, with appropriate and tuneful music, and breathes a spirit of careless cheerfulness which will recommend it to amateurs who are tired of "love" songs—"The Cheap Jack," price 3s., the words by E. Oxenford, music by A. Whitley. The success of "The Vagabond," and similar songs, has probably suggested the composition of this song, but the vulgarity of the theme is poorly compensated by an ineffectual endeavour to introduce pathetic effect in the last verse, and such rhymes as "store" and "Koh-i-noor," &c., cannot be excused. The music is commonplace—"Chant de soir," price 3s., is a pianoforte solo for the drawing-room, by T. Thurner, simple and pretty—"Dance de la cour," price 3s., by P. De Cruz. This is a simple but characteristic and effective little pianoforte solo. The tunes are quaint and pretty, the fingering is carefully marked where necessary, and the piece will be useful to teachers—"Little Flowers," Under this title a series of favourite melodies are arranged for the pianoforte by A. J. Dye, and are published at 2s. each. They are well adapted to juvenile pianists.

SIMPSON & CO., 33, Argyll street, W.—"La Ruggiada" (The Dew), price 3s., a pianoforte solo by Baron Carlo Mora, is simple, and may be useful to teachers—"In a dream," price 4s., poetry by J. Enderssohn, music by Madame Sainton-Dolby. With the exception of the faulty rhyme, "tear to dry" and "tranquillity," the words of this song are well-written. Madame Sainton-Dolby has been more than usually successful in the music, and the song will probably become popular among amateurs.

B. WILLIAMS, 60, Paternoster-row, E.C.—"A ship, far out," price 3s., words by E. Leith, music by W. Weschê. The story of the shipwrecked sea-boy, saved by the prayers of his mother, is well told in the verses. There is some power of imagination shown in the music, and its dramatic character will perhaps render it acceptable to contraltos and barytones, although it is not distinguished by much originality—"Bring back my flowers," price 4s., composed by H. Pontet. The words of this song are above the average, and the music is simple, but melodious and elegant.

WOOD & CO., 3, Great Marlborough-street, W.—"The Ultimatum Galop," price 3s., by A. W. Nicholson, was composed expressly for, and played for the first time at, the memorable 1,000th performance of *Our Boys*, at the Vaudeville Theatre, Feb. 19, 1878. It is well-written, and will be found serviceable at dancing parties.

STANLEY LUCAS, WEBER, & CO., 8, New Bond-street.—"Minuetto for the Pianoforte," price 3s., composed by A. P. Froding. There is good workmanship in this minuet, but little freshness or charm in the themes—"Larghetto and Allegretto for Violoncello, with pianoforte accompaniment," price 5s., composed by A. C. Mackenzie. This is a valuable addition to the repertory of violoncello music. It affords opportunities for the display of varied abilities, and is full of expression and character. The allegretto is specially charming—"Morceaux Faciles pour le Violon," otherwise, in plain English, "Easy Pieces for the Violin," is the title of a series of simple violin arrangements and original pieces, by Otto Booth, published at 2s. each. These pieces are evidently intended for beginners on the violin, and will be found serviceable to teachers. The pianoforte accompaniment of No. 7, "The Song of the Brook," is elaborately written, and worth playing for its own sake.

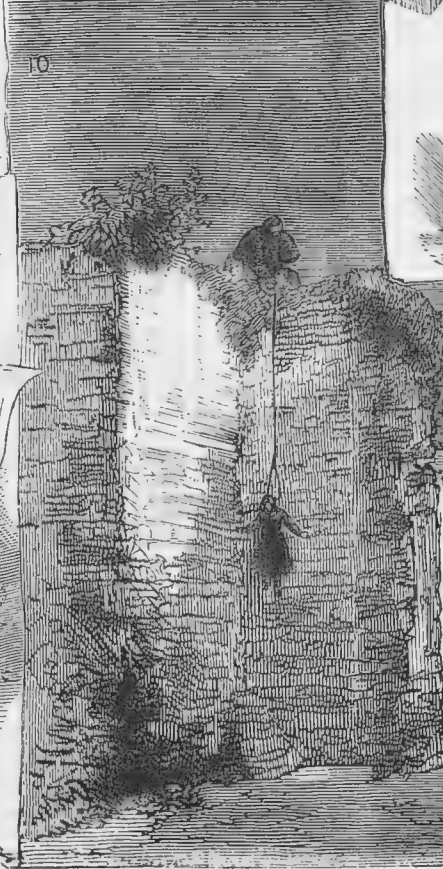
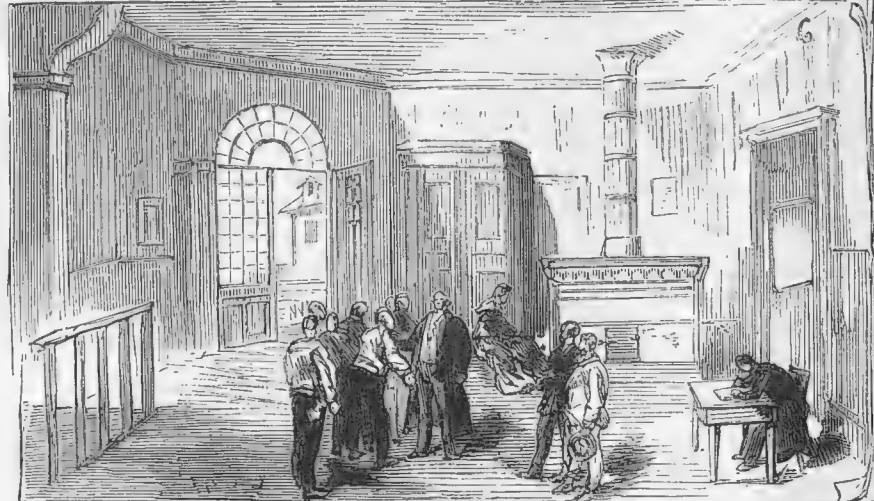
THERE was a numerous attendance at the Gun Club on Saturday, when twenty-one members shot for a £3 Handicap Sweepstakes at seven birds each. Mr. Freke, 25 yards, Mr. W. F. Gambier, 25½, and Mr. Cavendish, 28½ yards, tied for the first prize, £50, by killing six out of seven each, and in shooting off Mr. Freke killed two more and won; the second money, £13, being secured by Mr. Gambier, with one kill less. The winners of the £1 Sweepstakes were the Duke of Hamilton, Captain Forester Leighton, Mr. C. O. Clark, Mr. George, and Mr. Cavendish.

MISS EMILY FAITHFULL writes, in the *West London Express*:—"The article on 'Disturbers at the Play' in a contemporary ought to be reprinted and placed in the stalls of our fashionable theatres, and dedicated to the dull and vulgar *habitués* complained of. We use these words advisedly, for what is vulgarity but deadness of sensibility—an inability to conceive noble character or emotion—and dullness is its material manifestation. 'Expressionless apathy,' varied by loudly-spoken comments, may be regarded by some as 'good form,' but the characteristic of the really high-bred man or woman is that 'finesse of nature' which produces the readiest and most delicate sympathy, and expresses it without the restraint of the *mauvaise honte* which is consequent upon the self-consciousness that belongs to inferior natures."

"F.R.C.P." writes on the recently-discussed subject of playing football, "it would indeed be a matter for deep regret if a few unfortunate accidents were to lead to the abandonment of a game so valuable in preserving the manliness of our people. With healthy boys football is practically a safe game, and it is most useful in increasing muscular and respiratory development and heart-power. There can be no question, too, that this rough game does much to improve the tempers of boys. It gives a robustness of temperament as of bodily constitution, and thus lessens irritability, touchiness, and peevishness in boys. With men, however, it is different, and every man must judge for himself whether his temper is sufficiently good to enable him to bear the buffetings of football. Many weakly and timid boys are improved by football—one may observe them as light skirmishers, diving in for a tussle now and then, rosy with excitement and effort. There are some boys, however, of good *physique* and high spirit, whose hearts are unequal to the pressure of football, and in whom symptoms of overstrain of heart are apt to develop. It is obvious, therefore, that in this game, as in 'hare and hounds,' boating, and other healthy pastimes, a due watchfulness and care on the part of the parents and schoolmasters is needful to prevent damage in certain cases. Paleness after effort, or languor, headache, and impaired appetite are sure signs that there is something wrong about the boy, or that the exercise has been too prolonged or violent."

SPRING.—Cutaneous visitations now prevail, and render the application of "ROWLANDS' KALYDOR" for the complexion and skin of peculiar value and importance. The hair also becomes dry, drooping, and discoloured, and calls for the frequent use of "ROWLANDS' MACASSAR OIL," to infuse fresh life and nourishment to the relaxed root and structure. Sold by all Chemists. Avoid cheap imitations.—[ADVT.]





SHEETON TILLY.







## FAMOUS PLAYERS OF THE PAST.

By A. H. WALL.

## CHARLES MACKLIN.

(Continued from page 43.)

At disreputable Sadlers' Wells Music House Macklin remained until the Bristol theatre was to be reopened, and then he rejoined his old friends and companions in that city. At the close of the season he once more joined a strolling company under the management of an actress known as "Lady Hawley," all his ambitious aspirations for the nonce abandoned in favour of the old round of performances in the old-fashioned town-halls of little market towns, the large rooms of village inns, in barns, or, now and then, in the more genteel assembly-room of a fashionable or popular watering-place. It was the old itinerant's story all over again—a constant changing of the play, a constant fitting-up of temporary stages with paper-screens for wings, and hoops with nails to serve as chandeliers; a daily distribution of playbills by hand from door to door; of hat-in-hand visits to beg for patronage; of contemptuous dismissals, bitter disappointments, and coarse insults; of humiliating and degrading shifts, and desperately ingenious resources; of supperless nights after footsore wanderings, with breakfastless mornings to follow, &c. &c.

Lady Hawley appears to have been well known in South Wales, and with the aid of memoirs of other old players we can easily imagine how she and her itinerant company came through the misty thickening gloom of a certain evening, described by Kirkman, to the little old town of Llangadoc, near the river Towey, in Carmarthenshire. We see them travel-soiled and weary, rejoicing in the prospect of a night's rest, bearing their bundles of properties, shields, helmets, sheafs of swords, spears, etc., with the scenery, stage accessories, and wardrobe, all contained in a couple of roomy panniers, swung, perhaps, across the back of a donkey, sympathising with and aiding one of their number who is ill and weak, cheering him with the news that the town is close at hand, and sending the more active and young on ahead to secure beds. They were doubtless all more than sufficiently tired and stiff of limb, and there was no small dismay amongst them when it was discovered that only a portion of the itinerant troupe could be sheltered for the night. The ladies were of course accommodated, and Macklin, being the leading actor, was next considered; he too must have a bed, but the rest, including the ailing man, would have to spend the night in the open air. Macklin would not have their sick brother turned out, and gave up his bed to him. They all supped merrily together, and presently Macklin reluctantly got up, bade them lingeringly a last "good night," and went away.

Shortly after there was a knocking at the door, on opening which a poor woman in a terrible state of fatigue and terror was seen, who in piteous tones related a series of misfortunes, and with heart-moving entreaties solicited a night's shelter. She was a stranger, and ignorant of her road, was terrified by the darkness, and scarcely able to walk. The landlady—a fat old dame, sixty years of age—was moved to pity, and, after explaining that every bed and room she had was already occupied, bade her come in, and promised to get her a share of somebody's couch. After the poor stranger had supped she was shown to the landlady's own room, and had not been long in bed before her portly and aged hostess made her appearance and began to undress. Then was heard strange noises. They came from the bed, and were certainly not caused by snoring. Moreover, the bedstead was shaking violently. Presently they ceased, and the landlady rolled heavily into the bed. Then the noises commenced again, and the bedstead shook more than ever; the stranger seemed to be convulsed, and the landlady started up in terror, crying out "What ever is the matter?"

The only reply was an outburst of laughter, which went on without ceasing, peal after peal, each louder than the last! The hostess, convinced that the woman was in hysterics, tumbled hastily out of bed, and, rushing to the door, called for help. Then in a cluster, with hastily lighted candles in their hands, in came the alarmed Lady Hawley and ladies of her company. The laughter grows louder. After hurried consultation the women approach the bed, and, turning down the clothes, discover Macklin.

After wishing them good night he had gone to the room in which the luggage was stowed, and had there arrayed himself in the dress of Amelia, in the *Moor of Venice*, a part he had often played, and with his bundle in hand had slipped unperceived out of the house. Hugging himself upon the success of his scheme, he had gone to bed, and when the landlady appeared found himself in a dilemma which utterly perplexed him. He dared not discover himself, and saw no way of escape but that of remaining quietly where he was until his hostess was sound asleep. But the absurdity of the whole affair so tickled him, and the figure of the fat old dame in her night-cap and night-dress was so comical, that he could not refrain from laughter. The hostess was for awhile angry and indignant, but at length she too joined heartily in the fast-spreading laugh, and in the general merriment I hope and presume some arrangement was made whereby poor Macklin did not pass the remainder of the night without a roof above his head.

In the year 1731, the year in which Daniel Defoe died, Macklin quitted Lady Hawley's company. The news had reached him that certain representatives of Irish families, whose estates had been forfeited through attachment to the cause of King James, had succeeded in recovering them. He determined, therefore, to attempt the recovery of his father's estates. Many others did likewise, but most of them were unsuccessful, and amongst them was Charles Macklin. At this time his mother was living in comfortable circumstances at Cloncurry, in the county of Kildare, and he went home to her after visiting some friends in Dublin. Kirkman says: "To his mother he was ever dutiful and attentive, and before his departure from the Irish capital he took care to provide himself with some valuable presents for her acceptance. He remained at Cloncurry for some time, entertaining and gratifying his parent and friends with humorous descriptions of the various incidents that befel him and his fellow-strollers in England, and partaking of their advice and affection."

After bidding his mother farewell, Macklin returned to Dublin, where he fell in love with a young widow, Mrs. Ann Grace, whom, with the consent of his mother, he married, and who afterwards became a clever and accomplished actress. With her aid he now turned manager, and opened a small theatre at Chester, where Mrs. Macklin made her *début* as the Nurse in *Romeo and Juliet*, and where he was very successful.

He afterwards appeared with his wife at Bristol, and there both were received with great favour, the wife making a great hit as the Hostess in *Henry V.* From Bristol, Macklin took his wife for a ramble amongst his old friends in Wales, and thence to Portsmouth, where he won great fame, and was presented with a daughter, who afterwards trod the boards and also won no little repute. From Portsmouth, Macklin, still fever-haunted by the fire of his old ambition, came again to London. In 1733 arose an ill-wind, which in its fierceness and turbulence at length blew poor patient, hard-working, long-waiting Macklin some real good.

Colley Cibber, at Drury-lane Theatre, found things going to the bad. His playhouse was so unskillfully constructed that the

voices of the actors were confused by hollow reverberations, and sounded, as he said, "like the gabbling of so many people in the lofty aisles of a cathedral." Moreover, his stage-manager, the famous actor Wilkes, made himself so offensive to his brethren that many of them went over to the more flourishing rival house in Lincoln's Inn-fields, where Macklin was once more playing very small parts, in a state of great discontent and despondency under the tyrannical James Quin, who contrived to make his life one of utter misery and despair.

Famous and witty, fashionable and haughty, the overbearing eccentric actor Quin had from the first hour of his meeting with Macklin taken a strong dislike to him. He dubbed him "The Wild Irishman," threw stumbling-blocks in the way of his professional advancement, made him the butt of his coarse insulting witticisms, and treated him on all occasions with humiliating and brutal rudeness. To resent such treatment would have been ruinous to the poor but ambitious Irish actor, and it is not easy to realise the intense bitterness of Macklin's feelings, or the desperate efforts whereby he prudently contrived to suppress his resentment. One night in the green-room this prudence lost its power, and a crowning act of tyranny and injustice, accompanied by a grossly insulting outrage, maddened him beyond control. Macklin had come from the stage flushed with a triumph, the applause and laughter of a full audience ringing in his ear. Quin, irritated and jealous, coarsely ordered Macklin to make his part less prominent. Macklin responded, asserting that the prominence he gave the part was that belonging to it, whereby no other character in the play could possibly suffer injury. Insulting remarks followed, the upshot of which was that the despised, long-suffering Irishman, suddenly losing control, gave Quin the lie direct. The green-room, as usual, was full of noblemen and great personages in full-dress, wearing their swords, their silk and satin coats, vests, and breeches gleaming and glittering with spangles of gold, silver, and precious stones; their huge curling wigs redolent of perfumes, and their questionable jokes and whisperings delighting the ready ears of certain pretty actresses. Suddenly a tumult arose. "The Wild Irishman," just when everybody was laughing at him, had given the bullying tragedian the lie; and Quin, who was eating an apple, spitting the contents of his mouth into his hand, had thrown them full into the Irishman's face. Macklin's old skill as a boxer was suddenly in full play, and under its influence the great burly form of the tragedian was knocked, now this way, now that, and now the other. Women shrieked, men swore, the noblemen leaped upon the side-benches to be out of the way. Quin did his best to defend himself, but neither in skill nor strength was he a match for "The Wild Irishman," and he got so severely punished that an apology had to be made to the audience for his non-appearance. He went away with both eyes fast closing, and his head swollen beyond all chance of recognition. A duel was, of course, to follow, and a place—the Obelisk in Covent Garden—was appointed; but the manager, interfering, carried off Macklin to his own house, and kept him there until Quin had most reluctantly consented to receive, and Macklin had as reluctantly consented to proffer, some kind of an apology. But Quin never forgave him.

Many anecdotes exist to show the bitterness with which Quin persistently regarded Macklin, but there is one which relates now some years afterwards Quin and Macklin, with others, after attending the funeral of a brother actor, adjourned to a tavern in Covent Garden. One after another rose to say "Goodbye," until at last only Macklin and Quin remained. An awkward silence ensued, until Quin at length raised his glass and drank Macklin's health, whereupon Macklin raised his glass and drank Quin's health. Said Quin, "There has been a foolish quarrel between you and me. . . . If you forget it give me your hand, and let us in future live like brother actors." Whereupon Macklin gave him his hand, and the laggard but goodly ending of the ancient grudge was then celebrated so convivially that in the end—a sedan-chair not being procurable, owing, we presume, to the lateness of the hour—Macklin was seen staggering under the ponderous burden of Quin's huge body as he carried it across Covent Garden to his old foe's lodging under the Piazza.

A foolish young fellow of property and fashion, named Highmore, being stage-struck, had been induced by Colley Cibber to purchase certain shares in Drury Lane Theatre, in consideration of which he (Highmore) was to take upon himself the management. Colley Cibber's son, Theophilus, immediately on the conclusion of this arrangement opened the Little Theatre in the Haymarket, and induced all the principal actors then playing at Drury Lane to join him, leaving poor Highmore in the lurch. An actor of the period, Mr. Victor, commenting upon this transaction, said, "It appeared to me shocking that the son should immediately render void and worthless what the father had just received £2,150 for as a valuable consideration," and the public feeling endorsed Victor's view. Thus distressed and deserted, the unfortunate fashionable amateur was reduced to the necessity, in the theatrical recess of 1733, of beating up for volunteers and gleaming the best performers from various strolling companies; but none, says Victor, were "of any promise, but Mr. Macklin, from Portsmouth, who soon distinguished himself." But poor Highmore was soon after ruined, and Fleetwood, the gambler, reigned in his stead.

At Drury Lane, Macklin continued rising in public favour, and good houses were once more known there. He became acting-manager, and was conspicuous in that range of parts wherein Colley Cibber had long been famous, playing with the inimitable Kitty Clive. Quin was a member of the same company, and "The Wild Irishman's" success was gall and wormwood to him.

I have already, in another of these papers on "Famous Players of the Past," told the story of Macklin's quarrel with Hallam about a comedy-wig in which the former actor had been playing when the latter took it from his "shift," or dressing-room, and of that quarrel's fatal termination. Macklin was tried for murder and very properly acquitted, as Kirkman, who gives a full account of the trial with the evidence given thereat, clearly shows. Hallam provoked the quarrel, and the fatal blow he received from Macklin's stick was certainly not intended to kill.

In the year 1741 there existed a play called *The Jew of Venice*. It was not exactly Shakespeare's *Merchant of Venice*, but a play which Lord Lansdowne had produced as an improvement upon Shakespeare. It had been so long popular that the original play was unknown to even old playgoers, and, but for printing, might have been, as other plays by the same great author may have been, forgotten and nearly lost. Quin was then the great tragedian of the day, although Garrick was winning in Goodman's Fields, Shoreditch, those imperishable laurels which still adorn his memory, while Charles Macklin's reputation at Drury Lane was high as a comedian, and his ability in tragedy had but faintly dawned upon the old playgoers. A scholarly reader, and a thinker of considerable originality, the conceptions Macklin put upon the stage were almost always his own, and hence it came about that in the year we have mentioned, he resolved to play the part of Shylock as he believed Shakespeare intended it to be played, and to throw Lord Lansdowne overboard, a resolution more startlingly bold than can now be easily conceived. Shylock, in Lord Lansdowne's adaptation, figured as one of the subordinate comic parts, which was always personated by a low-comedian; and this idea of the character was then so strongly impressed upon and so popular with the public that Quin asserted Macklin would be hissed from

the stage for the arrogance and presumption of introducing so new and altogether different a conception. The caricaturists, then a powerful body, got hold of his idea and made fun of it. Even Fleetwood, the manager, grew nervous, and permitted Macklin to have his way with considerable reluctance, after strenuously urging him, if for his own sake only, to abandon the intention. It was known that the great critics—amongst whom Lord Lansdowne's opinion was highly esteemed—did not regard Macklin's extraordinary idea with favour, and everybody behind the curtain felt sure that the attempt would result in a most ignominious failure—everybody but Macklin, who remained as confident and bold as ever—so great, said some of his unfriendly contemporaries, were his arrogance and conceit!

At rehearsal Macklin merely "walked through" the part, not to shock too rudely the strong prejudices of his brethren, or frighten his manager into prohibiting the performance, as he might readily enough have done, by giving full force and expression to his powerful conception. By doing this he confirmed the impression of a coming terrible failure, so that when the night of Feb. 14 arrived—a date which should be marked in every theatrical almanack as that of a Shakespearean revival of singular importance—there was much whispering, shaking of heads, and knitting of brows, with considerable excitement behind the curtain, together with a great amount of curiosity and doubtfulness in front of it. Macklin came from his dressing-room in a costume which he thought both correct and appropriate, and which remained unaltered until later days; and walking down the stage, amidst the smiles and shoulder-shruggings of the other characters, looked through a hole in the dingy green curtain, and saw that there was a full house, crowded in every part, and that in formidable array, occupying their usual places in the front rows of the pit, forming a double line, were the dreaded critics. Undaunted, calm, and content, he turned round, saying—

"Good! I shall be tried to-night by a special jury."

Quin, who was to play Antonio—in Lord Lansdowne's adaptation the leading part—sneered at him; Mrs. Pritchard, who played Nerissa, looked very grave and apprehensive of evil; and Mrs. Clive, the lively Kitty, "For humour famed, and humour all her own," as Churchill said, the "town's" special pet, who was to play Portia, no doubt had something smart to say, which was, perhaps, not altogether goodnatured; for Lord Lansdowne's Portia was a very farcical and amusing little creature, who created roars of laughter by mimicking the peculiarities of a leading lawyer of the day, whereas Shakespeare's Portia was an altogether different person. Fleetwood, too, was nervous, repentant, and irritable, terribly dreading something serious occurring; for audiences then expressed their dissatisfaction in actions and language which were, as I have shown before, extremely forcible, and it was said that the Lansdowne party had mustered in great force to put the impudent Irishman's great innovations down. He appeared in the green-room greatly distressed, and found the actors bitterly upbraiding Macklin for his obstinacy. Altogether the trial was a severe one to the new Shylock, whose feelings must have been greatly excited, although he still retained an onward seeming of comparative calmness, and his confidence remained unshaken.

At length the performance commenced, and the Jew entered. His appearance was in his favour. He certainly looked the Jew; and this fact probably won him at first that patient hearing which otherwise he might never have received. But, says the author of Macklin's "Memoirs," an eyewitness, although the previous entrances had been applauded as usual, on Macklin's entering, "there was an awful, a solemn silence. A pin might have been heard if dropped upon the stage." Nothing, Mr. Macklin afterwards declared, affected him so much as this silence did, for he was then a favourite, accustomed to a very different reception. Long, loud, and lasting applause had always greeted his appearance on previous occasions. The malicious sneers of jealous rivals and enemies, the terror of the manager, the angry remonstrances of his friends, were nothing compared with this. "Not a hand moved to encourage him, and the tremendous silence of a brilliant and crowded audience" united with all the other sickening elements of discouragement to utterly dismay and confound the unfortunate actor. The play progressed, and the silence continued; but presently the quick ear of Macklin detected now and then the low voice of this or that actor or critic uttering a few expressive syllables—"Good," or "Very good," and "Very well indeed." Such encouragement under such circumstances was of immense value, and with growing confidence he proceeded until, reaching that speech in which the Jew describes the treatment he had received from the merchant, revealing thereby the secret of his antipathy, the audience suddenly awoke to the truthfulness of his conception, and as suddenly burst into a thunder of applause. After that the applause was repeated with growing loudness at frequent intervals, and in the trial-scene the triumph of Shakespeare and Macklin over Lord Lansdowne and Quin culminated in a roar which shook the stage on which he stood. "The actor," says Dr. Doran, "was not loud nor grotesque; but Shylock, natural, calmly confident, yet so terribly malignant that when he whetted the knife to cut the forfeit from that bankrupt there, a shudder went round the house, and the profound silence following told Macklin that he held his audience by the heartstrings." Burst after burst of applause succeeded as the play proceeded, until in the trial-scene—even Kitty Clive being awed into gravity—the triumph culminated in such a storm of acclamation as shook the walls of old Drury to their very foundations. The master-mind of Shakespeare was nobly vindicated, and Lansdowne sank into the neglect and contempt from which his adaptation can never again emerge. All London rang with the wonder of that glorious night's doings. Every coffeehouse was full of Macklin's delighted admirers, and his fame spread like wildfire, away even into Cloncurry in Ireland, where his dear old mother, then about eighty years old, may have wept with joy and delight to know her son was at length a famous man, and heard probably how the great poet, Alexander Pope, sitting in a box to witness "Macklin's Shylock" (for so it was called), exclaimed, in his enthusiasm and delight—

"This is the Jew  
That Shakespeare drew."

As the triumphant vindicator of Shakespeare stood amongst his fellows that night in the green-room, after the performance, and received their congratulations, he cried, with a full heart, "I am not worth £50 in the world; nevertheless, on this night I am Charles the Great!"

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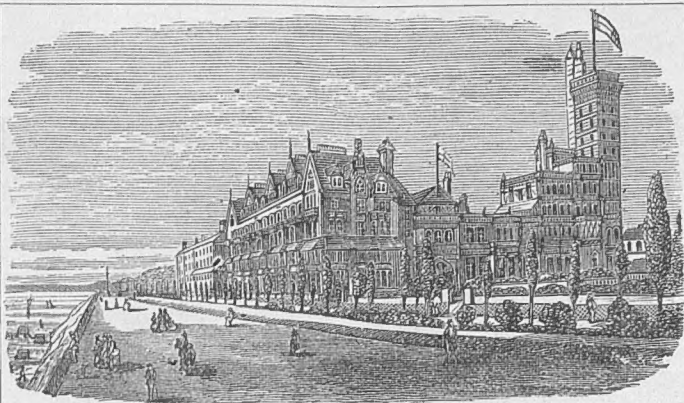
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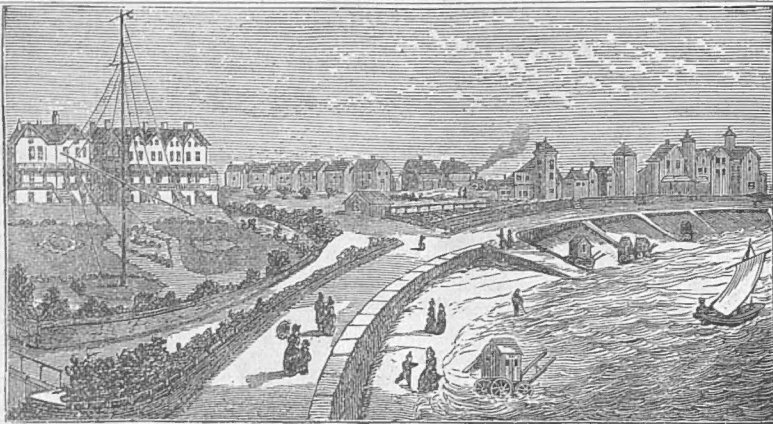
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